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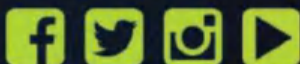
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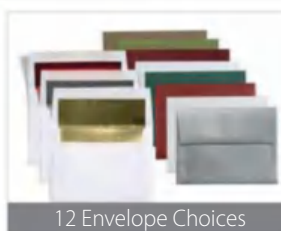
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© Eddie Tapp

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ON THE COVER

Our futuristic cover shot, in keeping with our “Future of Imaging” theme, was captured by Douglas Sonders in Nelson, Nevada. Although these days Sonders mostly shoots with a Phase One medium format system, this image of “Robots in the Desert” was captured with a Canon EOS 5D Mark II and an EF 24-70mm f/2.8L USM lens at 1/160 second, f/14, and ISO 100. You can see more of Sonders’s fantastical images in the *Pro’s Choice* column on page 66.

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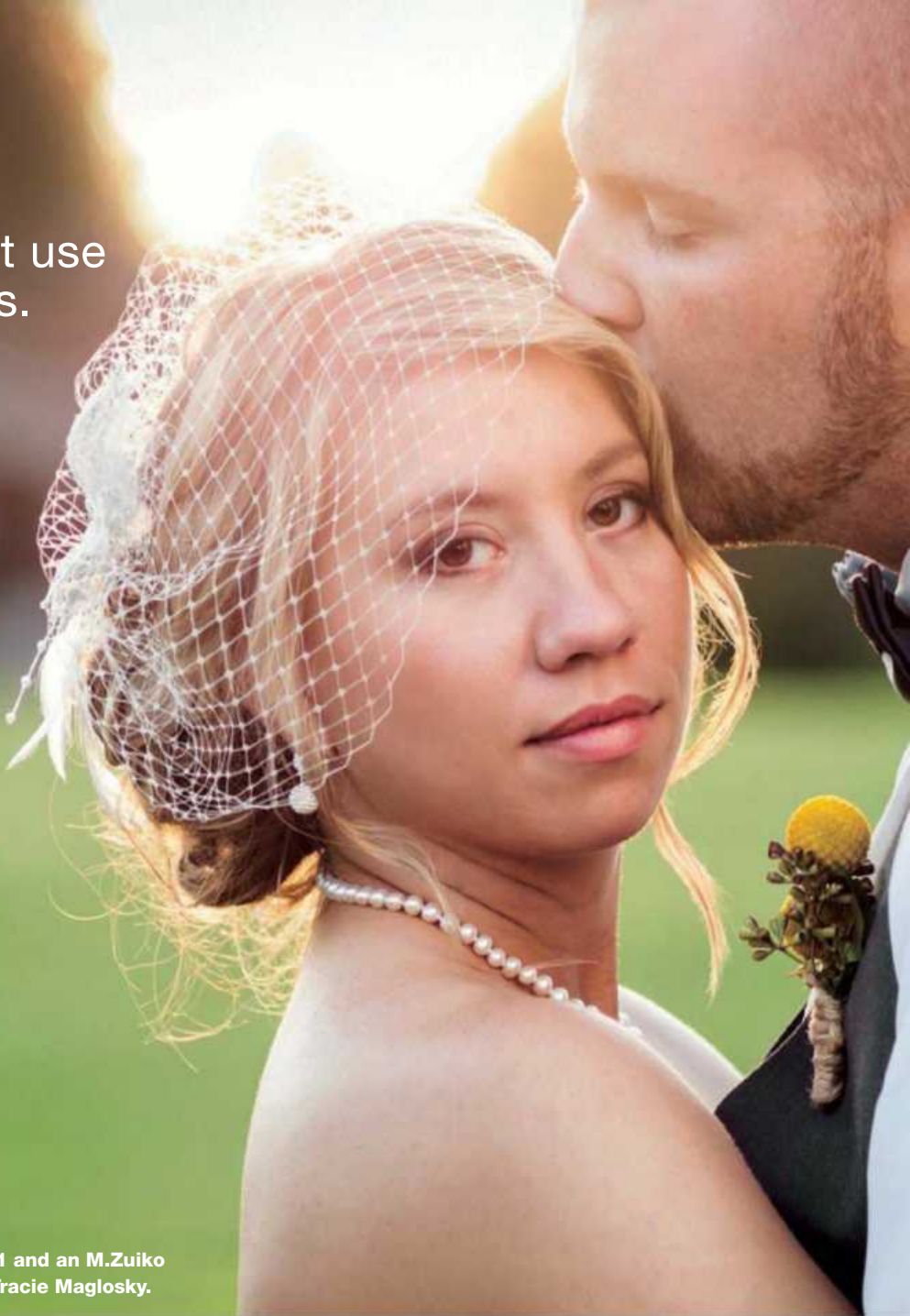


Image shot with the Olympus OM-D E-M1 and an M.Zuiko 75mm f1.8 lens by Olympus Trailblazer Tracie Maglosky.



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EDITOR'S NOTES

WHAT WILL THEY THINK OF NEXT?

"If you go back a few hundred years, what we take for granted today would seem like magic—being able to talk to people over long distances, to transmit images, flying, accessing vast amounts of data like an oracle."—Elon Musk

A FEW YEARS AGO I was asked to be part of a panel to discuss the future of the camera. This was not that long ago actually—some time in the mid-2000s—and we brainstormed up a few ideas that did eventually come to pass, including the rise of the “hybrid” camera that shoots both high-resolution still images and HD video; the advent of “connected” cameras that can easily access the Internet for sharing images (well, we’re sort of there); and the greater proliferation of mobile printing solutions that would allow you to print images directly and wirelessly straight from your camera (this happened but no one really cared).

At the end of this lively and rather lengthy discussion, someone asked: “So, any other ideas?” Feeling a bit punchy at the time, I decided to crack a joke: “How about flying cameras?” Everyone laughed because we all knew the old fantasy about the “flying car,” an idea that has never, practically speaking, come to fruition. But my jokey flying camera concept actually did eventually materialize in the form of all those camera drones that are currently buzzing the skies. So, who’s laughing now?

All of which is to say, that if someone can dream it up, someone can make it. One of my favorite summer reads this past year was Ashlee Vance’s biography, *Elon Musk: Tesla, SpaceX, and the Quest for a Fantastic Future*. Whatever you think of Musk as a person, there’s no denying his accomplishments, from electric cars that people will pay premium prices for to a private rocket company with a goal of flying to and inhabiting Mars. Laugh if you want; the man thinks big and often delivers.

I wish there were more people in the camera industry like Musk. At photokina a few cycles ago, I had a chance to meet Steve Sasson, the inventor of the digital camera. Sasson worked at Kodak at the time he built the first digital camera in 1975, creating it from spare parts he found around Kodak’s headquarters in Rochester, New York. The camera weighed eight pounds and offered a mere 0.01 megapixels of resolution. It took 23 seconds for Sasson’s creation to record a single black-and-white-only digital image to a cassette tape. A humble start but blindingly brilliant.

It’s easy to forget that Sasson’s idea for his “electronic camera” wasn’t, strictly, about digital photography. His goal was to create a camera without any mechanical moving parts and he did just that. But Kodak, as Kodak was wont to do whenever it faced decisions about digital imaging, fumbled the ball. Sasson’s camera was shelved for fear it would eat into Kodak’s then vast profits from its photographic film business and the rest of the industry eventually transitioned into a digital future, leaving Kodak in the dust.

So read this “Future of Imaging”-themed issue as part crystal ball, part brainstorming session, and part cautionary tale. On page 38, for instance, *Shutterbug* writer Barry Tanenbaum interviews six photographers on what they’d like to see in “The Camera of the Future.” The answers run the gamut from cameras that can see in the dark to ones you can change settings on simply by talking to them, much like the voice commands offered on many smartphone operating systems such as Apple’s Siri assistant.

Photo industry executives should laugh at or ignore these suggestions at their own peril. Remember what happened at Kodak!

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OUT OF THIS WORLD

This amazing image might look like it was shot on a different planet but it was actually captured in commercial photographer Michelle Monique's living room for her first paid gig back in 2009. "The client was the death metal band, Blackguard," Monique told *Shutterbug*. "They were looking for a photo that they could use on T-shirts. I proposed doing an image that was inspired by Death Knights from the video game 'World of Warcraft' and we ran with it." Considering how futuristic and fantastical the photo looks, one might think it was shot with cutting-edge photography gear and then heavily processed in software. It was actually captured with a Canon EOS 40D and features some tweaking in Photoshop CS3. The costuming was handmade by Monique herself. "I wanted to create armor that incorporated skulls and looked hardened with ice. This was my first time trying to make armor so all I knew how to use was paper mache. It barely even made it through the shoot!" See more of her work at michellemoniquephoto.com.

© Michelle Monique





WHO GOES THERE?

EYE-CATCHING IMAGE OF CUTE OWLETS RESULTS FROM PATIENCE AND PERSISTENCE

By Barry Tanenbaum

BY THE TIME YOU see this photo, they'll be full-fledged Great Horned Owls, but when Jack Dykinga photographed them in their saguaro cactus nest in the Sonoran Desert near Oracle, Arizona, these wise guys were still owlets.

"I learned about them from bird-watching friends," he says, "and waited, watched, and photographed for two weeks."

The Nature Conservancy advises "to stay away from young owls and their nests as Great Horned Owls are not afraid to attack if they feel their family is threatened." Which is why Dykinga set up his camera 75 feet away, then retreated to his car and used a three-foot cable release to lock up the camera's mirror and fire the shutter.

Distance was important, but stability was key. To keep his camera, 500mm lens, and 2x teleconverter as still as possible, he

had a tripod supporting the rig at the lens's tripod collar, plus a monopod, jammed into the sand, attached to the camera body.

He took this shot about mid-morning on an overcast day. "That was the reason I went out there," he says. "I'd photographed them in harsh light; this day had the perfect light for me." He later cropped the image for "a larger presence of the eyes."

What he especially likes about the photo is the owlets all seem to have different attitudes: one leans quizzically, another appears a bit confrontational, the

third merely peeks at the camera.

The Nature Conservancy further points out that the Great Horned Owl "is a fierce hunter that prefers the sit-and-wait approach."

Kind of like...well, you know. ■

*Jack Dykinga is an instructor at Visionary Wild Workshops, visionarywild.com. His website, dykinga.com, features a collection of his outdoor images, and his latest book, *Capture the Magic: Train Your Eye, Improve Your Photographic Composition*, is widely available.*

Tech Talk: Jack Dykinga made the image with a Nikon D810, an AF-S Nikkor 500mm f/4G ED VR, and an AF-S Teleconverter TC-20E III. The settings were 1/80 second, f/14, ISO 320, manual exposure, and Matrix metering.



BECAUSE IT'S ALL ABOUT THE DETAILS.

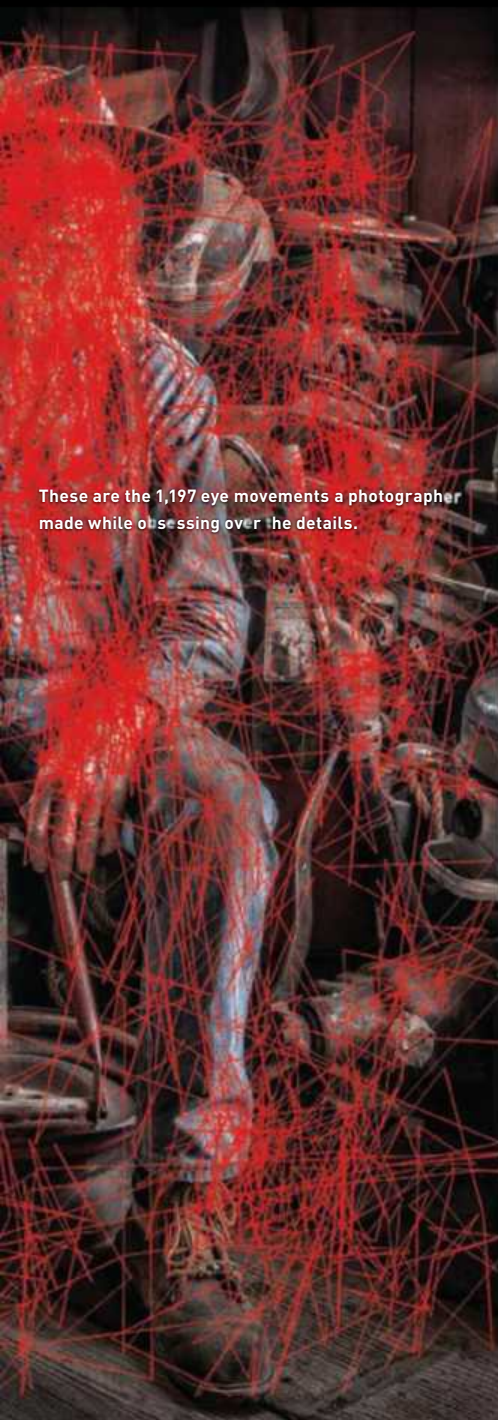
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ALONE/TOGETHER

This contemplative subway photo is from Douglass Dresher's series titled "You Must Not Forget Anything."

STREET PHOTOGRAPHY

CAPTURING GOOD STREET PHOTOGRAPHY IMAGES can be a lot tougher than it seems. First, you have to be bold enough to shoot candid images of people on the street, most times without their permission. Secondly, in this assignment we were looking for powerful street photography images that captured an emotion or told a story; not just random shots of people walking down the street. Or, to paraphrase the great Henri Cartier-Bresson, we were seeking images that captured "the decisive moment." With these 10 favorites by *Shutterbug* readers from the Street Photography assignment, we found them.

© Leroy Skalstad



© Paul Bennett

STOP EATING CARBS!

"Just taking a walk in Venice, Italy, and I shot the couple kissing. I noticed the woman walking up on the scene later and I had to include it in the crop!" Paul Bennett says about this humorous image.

YOUNG HOMELESS COUPLE

"On a cold and blustery November day, Don and Kathy, both just 19 years old, patiently wait with other street folk for a meal van to arrive," Leroy Skalstad writes. "Hot soup and sandwiches will provide a brief yet welcome respite." Skalstad captured this dramatic image with a Pentax K1000 and a 50mm f/1.8 lens using Kodak Tri-X film at f/8.

© Ronald J Zeytoonian



UNTITLED 4
Ronald Zeytoonian captured this colorful photo of a street performer on the Lower East Side of Manhattan in New York City with a Canon EOS 5D Mark II and an EF 24-105mm f/4 lens at 1/500 second, f/4.5, ISO 160.



© Frederick Allstetter

NAPLES BRIDE
"As I crossed from the Archaeological Museum to the arcade across the street, I suddenly saw this bride with her attendant," Frederick Allstetter says. "I had almost no time for camera settings. (Luckily I was already in ISO 800.) After the shot, the bride found her bridegroom, and they stood in a more traditional and less interesting pose for their own photographer." It was captured with a Panasonic Lumix DMC-FH20 compact camera at 1/200 second, ISO 800, f/3.3. The focal length of the 8x integrated optical lens was at 5mm.

© Gary Rocchio



TAXI, YANGON, MYANMAR
Gary Rocchio offered no background on this strange photo, most likely because it clearly speaks for itself!



© Matthew Fischbach

JUMPER
"This was the second of two surfers jumping from the pier," Matthew Fischbach writes about this surprising shot. "His partner got my attention and I turned just in time to capture this."

© Timo Saarelma



STREETS: L.A.
We love the color and composition of this image of a street scene in Los Angeles, California, by Timo Saarelma.



© Frank Goroszko

RAINY DAY BEAN VISITORS
"Several years ago when I was visiting Chicago, I went over to 'The Bean,' Chicago's famous metal sculpture, just after it stopped raining," Frank Goroszko explains. "A number of people were already there in spite of the wet weather. The particular collection of people in this shot is enhanced by the presence of the man on the left in the long raincoat. The cloud reflections are very impressive." He shot it with a Nikon D300 and a Tamron 17-50mm lens at 17mm, f/8, 1/250 second, ISO 400. Topaz Adjust software was used to enhance the contrast of the reflection.

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SKID ROW
Len Rachlin shot this touching street image on the Bowery in New York City. "One unfortunate is helping another," he writes. "Notice the dilapidated neighborhood, the empty booze bottle and discarded sneakers in the photo."

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DEADLINE FOR SUBMISSION: January 1, 2016. Images will appear in our April 2016 issue.

OUR NEXT TOPIC: Travel Photography

DEADLINE: February 1, 2016 **PUBLICATION DATE:** May 2016

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FOOD PHOTOGRAPHY

No, we don't want to see the boring photos you snapped of the bologna sandwich you were about to have for lunch. We're looking for food (and drink) images that are not only beautifully composed, compellingly lit, and so appetizing-looking they make our stomachs growl, we're looking for photos that capture cuisine from a unique or interesting angle. (Please don't just post flat photos of limp-looking food on a plate.) Food images can be still lifes or environmental or lifestyle photos where edibles and drinkables are prominently featured. Mix it up, toss it around, add some spice, and make a real meal of it! ■



© Dan Havlik

HAPPY HOUR

I shot this image of a strawberry daiquiri with a Pentax 645Z at a press event in 2014 to launch the camera. As you'll probably notice, the 50-megapixel, 44x33mm CMOS image sensor in the Pentax medium format camera system captured massive amounts of detail in this icy drink. I shot it using a Pentax FA Macro 90mm f/2.8 ED AW SR lens at f/16, 1/125 second, ISO 100. I later processed the image with Nik Color Efex Pro 4, employing a vignetting filter to darken the corners and draw attention to the drink in the right foreground. The hardest part about this shot? Getting something good before the studio's strobes melted this frozen concoction.

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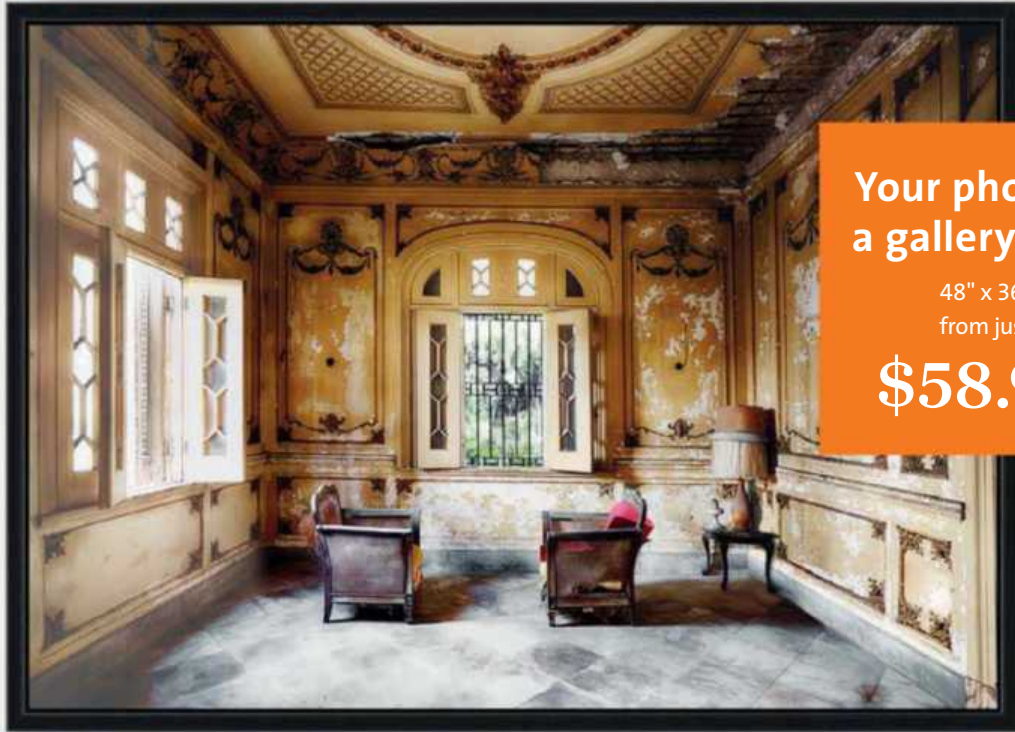
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 **WHITE WALL**



By Scott Kelby

HI EVERYBODY! Welcome to my new Q&A column here in *Shutterbug*—a magazine I've been reading, and been a fan of, for so many years—so it's truly an honor to be here with you. I invite you to send in your questions to editorial@shutterbug.com (with "For Scott Kelby" as the subject line), and I'll do my best to answer them in *Ask a Pro*. Now on to this month's questions.

Q My flash says I can use up to four different channels. Is there ever a reason I would need to change my channel? (My flash says it's on Channel #1.)

A The only time you'd really need to change channels on your flash is if you're shooting in a situation where another photographer is in the same basic location and also shooting flash. The last thing you want is them taking a photo on the other side of the room and have your flash fire each time they do (or vice versa if you're accidentally triggering their flash). The reason you're firing each other's flash is you're both on the same channel (Channel #1, the default channel). If you switch your flash (and wireless transmitter) to Channel #2, you'll both be on different channels (they're still on Channel #1, you're now on Channel #2), so you're no longer firing each other's flash. It's worth noting that some flash triggers, such as PocketWizards, can have up to 32 different channels or more, depending on the model. But for practical purposes, you probably won't need to use more than just those four basic channel choices on your flash (and even then, needing to change your channel will probably happen very rarely if ever).

Q I made a long exposure cityscape photo using an ND filter to keep my shutter open longer (to make the waves in the shot look silky), but it looks like light is leaking in from my lens. How do I seal it so no outside light seeps in?

A Most likely the problem isn't lens leakage. The much more likely culprit (when it comes to long exposures) is actually your viewfinder. With your shutter being open so long (probably minutes), the small amount of light that sneaks in from your viewfinder is just enough to trash your shot. Some higher-end camera models actually have a little metal door you can slide over your viewfinder for situations like this (download a PDF of your camera manual to see if your model comes with this viewfinder door). You can also buy third-party covers (sometimes

called "eyepiece shields") that are designed to temporarily cover your viewfinder. You can also just cover the viewfinder with anything black (a cleaning cloth, a small piece of cardboard, etc.). I'd recommend, however, that you don't hold the card (or cloth) with your hand because you might accidentally move the card, which might bump the camera a tiny bit and cause a big sharpness problem. And since a lack of sharpness can affect image quality worse than the light leakage you started with, I'd recommend you just tape some gaffer's tape over your viewfinder.

Q I made a portrait of a bride outside in the shade of a tree so the lighting would be soft, but the bride's dress and veil look very blue. I tried changing the overall white balance to something warmer in Lightroom, but now her skin looks way too yellow/red. Is there something I should have done in camera?

A Well, yes. You could have changed the white balance to shade (that would have helped a lot, versus the blue tint her wedding gown is getting from using auto white balance), but all is not lost because (and here's something few folks know), you can actually "paint white balance" in Lightroom. Here's how: get the Adjustment Brush; double-click directly on the word "Effect" to reset all the sliders to zero. Now drag the Temperature slider to the right a bit (toward yellow) and start painting over the bride's gown and veil. Painting a yellow white balance over those blue areas kinda neutralizes the blue and makes the gown white again. After you've painted this warm white balance over the entire dress and veil, now tweak the amount

of yellow so it actually looks nice and white, and you don't see any yellow or any blue. That'll do the trick. (By the way, I use this "paint the white balance trick" a lot when I'm shooting outdoor sports late in the day and part of the playing field is in daylight and part is in shadow. The players' jerseys in the shadows all turn blue, but you can just paint it back to white using this same tip.)

Q I'm going on vacation and am worried about possibly losing some of my images, or running out of memory cards to store everything, or both. How should I be managing my images while traveling?

A I can tell you what I do and hopefully this will help because I'm as paranoid as anyone I know about losing images (especially when traveling). First, I never erase a memory card until I know I have my images backed up in two places. My laptop gets full fast, so I carry a Western Digital 1TB WD Elements Portable USB 3.0 Hard Drive with me (it's about \$70 and very lightweight; the older model I have is only 5.4 ounces—the newer one is 8.6 ounces). So, each night on vacation I copy my memory cards onto that drive. Those memory cards are my second backup, so I don't erase them until I get back home and make another backup somewhere else (my archive hard drive at the office). Then, just for extra safety, each night I quickly go through my shoot in Lightroom to find and flag the best shots. I don't edit them or finish them off, I just mark the decent shots. Then I upload these to Dropbox overnight while I'm sleeping. That way, if my laptop bag or hard drive gets lost, stolen, or dies, I have my best shots already backed up in "the cloud." ■

Scott Kelby is a photographer, Photoshop Guy, award-winning author of more than 50 books, and CEO of KelbyOne, an online education community dedicated to helping photographers take the kinds of images they've always dreamed of. You can learn more about Scott at his daily blog (scottkelby.com), or follow him on Twitter: @scottkelby.

Editor's Note: Ask a Pro is a new Q&A column from professional photographer, writer, and educator Scott Kelby. Scott is here to answer all your photography-related questions, so if you have something you'd like to know, e-mail him at editorial@shutterbug.com (with "For Scott Kelby" as the subject line) and your query could be featured in the next edition of *Ask a Pro*.



GRAB LIFE BY THE CAMERA.

A picture is just a picture. Until it's not. Because a picture can reach a point where it's worth more than any number of words. It doesn't matter how you try to describe it. You can talk all you want. At the end of the day, some pictures are just meant to leave you speechless. Take those pictures. Fuel your creativity.

• SUPER SIZER

If you like to print your photos, chances are you like to print them big. Oftentimes, it's "the bigger, the better" when it comes to photo prints. That's why Epson made the SureColor P8000. This 44-inch professional photo printer uses Epson's UltraChrome HD eight-color ink set, which includes a new black ink that's 1.5 times denser than the previous formula to improve contrast while increasing clarity. Meanwhile, a new Resin Encapsulation Technology is designed to create a uniform gloss coating for a smoother, cleaner surface. The P8000 also features Epson's Precision TFP Printhead, which can create ink droplets as small as 3.5 picoliters for precise detail in your photo prints. If you like to try lots of different media types to print your photos on—and most photographers we know do—the P8000 is designed to support virtually any media type in either roll or cut-sheet, including everything from classic photo paper to 1.5mm thick fine art media and poster board. The P8000's new roll media handling offers user-selectable 3mm top and bottom margins along with improved guide rollers to reduce pressure on the paper's surface as it prints.

Epson SureColor P8000
\$4,995
epson.com



Printed image © Steve McCurry



"That big screen features 5.6 million pixels, the most ever for an iOS device, and if you've had a chance to play around with a jumbo-sized iPad Pro, you know what an improvement it is for editing and showing off your photos compared to the original model."

• DREAM SCREEN

Since the advent of the original iPad, we've been waiting for Apple to increase the screen size and they've finally delivered with the Apple iPad Pro and its glorious 12.9-inch Retina display. That big screen features 5.6 million pixels, the most ever for an iOS device, and if you've had a chance to play around with a jumbo-sized iPad Pro, you know what an improvement it is for editing and showing off your photos compared to the original model. Of course, you'll probably also want to purchase the optional Apple Pencil (yes, though it would seem to be against Steve Jobs's wishes, the company has finally made a serious stylus) and Smart Keyboard (for serious writing), pushing the cost into the stratosphere. But it may be worth it. Along with offering 78 percent more screen area compared to the 9.7-inch iPad Air 2, the iPad Pro features Multi-Touch technology and a 64-bit A9X chip for faster photo and video editing.

Apple iPad Pro
Starting at \$799
apple.com



➤ SHOULDER HOLDERS

Think Tank Photo went all “hell bent for leather” with a stylish update to its popular Retrospective photographer shoulder bag line. Called the Retrospective 5 Leather, Retrospective 7 Leather, and Retrospective 30 Leather, the three bag models in the revamped line feature genuine Dakota leather cover flaps and leather accents on the shoulder pad and other areas. Below the leather, each bag’s fabric is treated with a water-resistant coating while the underside is layered with polyurethane for additional

protection against the elements. Otherwise, these snazzy but rugged shoulder bags keep the Retrospective’s casual, form-fitting design and include the new Dual Cross buckle on the front flap for extra security. Visit Think Tank Photo’s website to find out what photo gear will fit into each model in the new Leather lineup.

Think Tank Photo Retrospective Leather
\$199-\$260
thinktankphoto.com



➤ GLASS FAMILY

Always wanted to put a Zeiss lens on your Canon or Nikon DSLR? Now you can with the new Milvus line of premium optics. Made for EF (Canon) and F (Nikon) SLRs, the Zeiss Milvus line includes prime lenses in six focal lengths that “cover the waterfront” for a range of assignments, everything from portraits to landscapes, architectural, macro, and street photography. The new Zeiss Milvus lenses include the following models: 21mm f/2.8 (super wide angle), 35mm f/2 (reporter), 50mm f/1.4 (portrait), 85mm

f/1.4 (bokeh), 50mm f/2 (macro), 100mm f/2 (telephoto). Along with offering high image quality, and excellent sharpness and color rendition, the new Zeiss Milvus lenses feature accurate manual focusing and a sleek ergonomic design.

Zeiss Milvus Lenses
\$1,117-\$1,843
zeiss.com

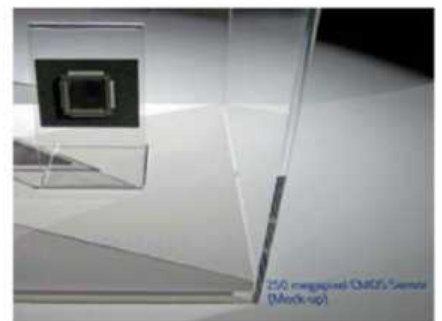
Courtesy of Canon U.S.A., Inc.



Canon Expo 2015 drew tens of thousands of visitors to the Jacob K. Javits Convention Center in New York City eager to see what the imaging giant had up its sleeve.



Canon was showing off a prototype camera fitted with its super-high-resolution 250-megapixel sensor.



Canon's new 250MP (19,580x12,600 pixels), APS-H-size (approx. 29.2x20.2mm) CMOS imaging sensor.

PRODUCTS OF THE FUTURE

CANON EXPO 2015 OFFERS SNEAK PEEK AT FORTHCOMING IMAGING TECH *By Dan Havlik*

CANON HELD ITS ONCE-EVERY-FIVE-YEARS Canon Expo 2015 show in New York City in September where the Tokyo-based company pulled back the curtain on some potentially groundbreaking imaging technology. Part science lab and part marketing showcase, the event drew tens of thousands of buyers, dealers, and distributors of Canon products (along with a large group of journalists) eager to see what the company had up its sleeve.

Those looking to catch a glimpse at the potential future of imaging technology were not disappointed. Here's a rundown of the highlights from Canon Expo 2015, some of which you might be seeing soon at a camera store near you.

NEW IMAGE SENSOR TECHNOLOGY

One of the bigger ticket items at Canon Expo 2015 was the company's new 250-megapixel (19,580x12,600 pixels), APS-H-size (approx. 29.2x20.2mm) CMOS imaging sensor. (For those keeping score at home, that's the most pixels ever placed on a CMOS sensor smaller than a 35mm full-frame sensor.)

Not only was the 250MP sensor being shown off at Expo 2015, Canon also had a prototype camera—with a very long lens attached—fitted with the new megachip.

To demonstrate what the ultrahigh-resolution sensor could do, a video displayed massively cropped footage shot by the prototype 250MP camera showing someone waving from the Eiffel Tower from 11 miles away. While the usage of such an incredibly high-resolution product might seem limited for traditional photographers, the applications for security and surveillance seem bountiful.

A working version of the 120MP DSLR Canon announced it was developing was also on display at the show as part of a mock studio photography setup.

The 120MP camera concept was interesting but who on earth would need such a high-resolution sensor in a DSLR? According to Canon U.S.A. spokesperson Chuck Westfall, a high-resolution DSLR of this magnitude might appeal to product and commercial photographers.

"Product photography is one of the areas we were thinking about [when developing the 120MP camera]," Westfall told *Shutterbug*. "But it might also appeal to architectural photographers or another type of photographer where you need to capture incredibly fine amounts of detail."

Canon also showed off a concept version of its forthcoming 8K Cinema camera, which is part of a big push the company is making for 8K products of the future, including an 8K reference display.



Canon set up a working version of a 120MP DSLR as part of a mock studio photography shoot.

(Those folks out there who aren't even on board with 4K yet might be scratching their heads right now.)

Still though, an immersive 8K demo movie the company was screening at the show, which made you feel like you were riding on trains and flying over small villages in Europe, along with the impressively sharp, high-resolution still photos pulled from 8K footage and turned into gorgeous prints, made it seem like there might be some viability for this technology.

Courtesy of Canon U.S.A., Inc.

Unless otherwise indicated, photos © Dan Havlik.



An early version of Canon's forthcoming 8K Cinema camera.

And finally in the sensor realm, Canon had its ultrahigh sensitivity 35mm full-frame CMOS sensor on display at the show. The chip is being fitted into a new camera system, the ME20F-SH, that's slated to go on sale in December 2015. The Canon ME20F-SH's big claim to fame, so far, is that it can shoot at an ISO sensitivity of over 4,000,000, which allows the camera to virtually see in the dark.

The applications for such a product? Well, along with the requisite nighttime surveillance and security possibilities, Canon thinks it may be suited for cinematic production, reality television, and nature/wildlife documentaries.

NEW LENS TECHNOLOGY

One of the more intriguing developments for photographers at Canon Expo 2015 was some innovative lens technology seemingly hidden away behind an elaborate recreation of Yankee Stadium at the show. The stadium, complete with actors playing Yankees and Expos baseball teams, was meant to demonstrate Canon's current lens offering.

But squirreled away on the side was a new concept 600mm f/4 lens that was designed to be significantly shorter and lighter than current super-telephoto offerings.

There was actually a working version of the lens, which combines Canon's older Diffractive Optics (DO) technology with the new Blue Spectrum Refractive Optics



Canon's new concept 600mm f/4 lens that's designed to be significantly shorter and lighter than current super-telephoto offerings.

(BR Optics) technology to, theoretically, produce a shorter, more portable lens with better image quality.

According to Canon, their DO/BR Optics 600mm f/4 lens will be 30 percent smaller than conventional super-telephoto lenses.

"By combining Diffractive Optics with BR Optics, it keeps the size of the lens down while getting rid of Chromatic Aberrations," Westfall said.

NEW PRINTING TECHNOLOGY

For photographers who like to print, Canon had several interesting developments at Expo 2015. For one, a new fleet of 12-ink, professional-level inkjet printers in 17-inch, 24-inch, and 44-inch sizes were prominently on display.

There was not a ton of info on these forthcoming pro photo printers at the show but they seemed very close to finished products. In fact, it's likely these new Canon pro printers have already made their official debut by the time you've read this.

Relatedly, Canon was also showing off several new "textural" printing concepts at the show. One that really caught my eye was a printing service that rendered images as three-dimensional objects with the subject of the photo pushing off the surface of the print. You can see it below in the image of the runner, though you really need to touch it in person to get the full effect.

I could see many photographers gravitating to this type of printing, since it offers such a unique treatment for photos.



Canon displayed an innovative printing concept that renders images as three-dimensional objects with the subject of the photo pushing off the surface of the print.

This unique printing tech, however, has a somewhat unimpressive name: Canon Super Creative Printing Technology.

VIRTUAL TECHNOLOGIES

Two other product demonstrations stood out for me at Canon Expo 2015. One, in the "Home" section of the show, presented an interactive table display that allowed you to plop a camera down onto it, pull out photos and videos by swiping them with your hand and start sharing them. You could also turn them into automated orders for prints or photo books.



Canon technology that creates an interactive, virtual book out of your digital images.

This was all very high concept and seemed to be more of a canned demonstration than a live, achievable service. Still though, the wireless, gesture-based inactivity of the demo looks like something that would appeal to all the soccer moms and dads out there who don't want to deal with all the clumsy wires and tortuous download and upload times required to get photos from your camera and out into the world.

You'd think we'd have moved on from this antiquated process by now but as evidenced by this future-thinking Canon demo, it's not there yet.

And finally, for all the super geeks out there, Canon was demoing a new High-Resolution Handheld Display device, which is the company's latest take on the long sought-after Virtual Reality (VR) market. (Canon has been in the industrial VR market for a while now with its MREAL System.)

Holding a pair of uncomfortable Canon-branded goggles (and headphones with heavy cords), I was able to have a 360-degree, virtual reality-like video and audio experience, where I watched and heard Flamenco singers and dancers perform for me in an immersive experience.

I've tried VR devices before and have always found them to not be worthy of the hype. In this case, however, Canon offered a vision of the future that seemed bright. ■



"The Internet of Things is the interconnection of uniquely identifiable computing devices within the Internet infrastructure. It's expected to offer connectivity of devices, systems, and services beyond machine-to-machine communications and cover a variety of protocols, domains, and applications."—from Wikipedia

7 TRENDS THAT WILL CHANGE PHOTOGRAPHY NEXT YEAR

CAMERA & TECHNOLOGY PREVIEW FOR 2016

By Joe Farace

DURING THE COMING YEAR, the means we'll use to capture photographs may change but not the motivation to share our view of the world with others. To accomplish this goal we need tools to change the way we see that world and interact with it. Imagine handing an iPhone to Alexander Graham Bell. What would he think of it? The future of imaging includes many paradigm-shifting technologies such as robotics and artificial intelligence but in the short run, we'll deal with trends. Here's a look at what seems like an interlocking web of colliding elements whose confluence reminds me of James Burke's PBS series *The Day the Universe Changed*. And like Mr. Burke's, it's a highly personal view.

QUADCOPTERS

The use of quadcopters, aka Unmanned Aerial Vehicles (UAVs), is the only trend I highlighted in last year's list that I think will grow and intensify in 2016. German engineer Fritz Gossau designed the first UAV in 1939 and these experimental aircraft evolved into the V1 and V2 Vergeltungswaffen weapons that terrorized London. Meanwhile, their quadcopter offspring are more benign but not without generating controversy, including the time this past year when someone crashed a DJI Phantom onto the White House lawn. Also, when wildfires

plagued parts of California's I-15 in July, firefighters couldn't deliver aerial water because some idiots were flying their quadcopters nearby. Some professional photographers tell me they're afraid to fly a quadcopter because of the uncertain regulatory landscape. In some cities flying a quadcopter in a public park is against the law, with fines as high as \$8,000 in Tokyo.

There's no doubt an aerial platform lets you create images that can't be made any other way. Yuneec International's Typhoon Q500 offers a 4K video quadcopter while Aerosense, a Sony subsidiary, announced plans to build drones for enterprise

customers. Quadcopters are a fun way of making photographs and shooting video but maybe after a while we'll see an aerial image only to quip, "not another quadcopter shot." Perhaps these images will fall into the same photographic sinkhole created by over-processed HDR or digital infrared (I profess a fondness for the latter) and the whole thing will be left to the people who started this mess in the first place—RC model airplane enthusiasts. In 2016, however, I predict the imaging drone trend will continue to soar.

ACTION CAMS

Action cams logically follow quadcopters in my list of trends but I don't think drones are the sole reason these tough, POV cameras have caught on. Instead it's being driven by a combination of Generation Z's active lifestyles along with their hell-bent determination to capture certain moments and share them on social networks. It all started innocuously enough with Nick Woodman inventing the GoPro, which is now as ubiquitous in young people's lives today as their smartphones. They'll strap it on their helmets while snowboarding, skydiving, or mountain biking. There's an undeniable coolness factor affecting the popularity of GoPro and other action cams. One day over breakfast my wife Mary said, "I want a GoPro." I asked, "What are you going to do with it?" She said, "I dunno, they're just cool." And that, my friend, is why action cams are everywhere. Toyota announced that their 2016 Tacoma pickup truck will feature the auto industry's first standard GoPro mount. But GoPro is not the only



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player in this field, with other cameras available, including the Minox ACX 200, Panasonic A100 HD, Ricoh WG-M1, along with offerings from GPS makers Garmin and TomTom. Sony's 4K Action Cam is indicative of action cams moving upmarket and another trend that's sure to continue into 2016 as 4K video becomes *de rigueur* even though right now most of us don't own 4K televisions—market penetration is currently 6 percent. In 2016, though, more and more of us will be using 5K monitors so I'm sure 5K Action Cams aren't far behind. Or as James Burke said, "We in the modern world expect that tomorrow will be better than today."



5K COMPUTERS & MONITORS

Apple's 5K iMac was the first shot in what will be a salvo of higher tech, higher resolution monitors and computers that will change the way photographers work, especially regarding their imaging workflow. Apple's computer was quickly followed by Dell's UltraSharp 27 Ultra HD 5K monitor, with more to follow. Even "little ol' me," to quote Elvira, is writing this on a 5K iMac and it's changed the way I view and work with older images. A few years ago, I spoke with *Shutterbug's* former editor about how images made with older, lower resolution digital cameras and viewed on older, softer CRT monitors compared to how they looked today on higher resolution, crisp and contrasty LCD monitors. More often than not, these changes produced disappointment. Switching to a 5K monitor can affect your workflow. When looking at your photographs you may confront two different possibilities: How bad some of them look and not just because of resolution but maybe what appeared acceptably sharp on an older CRT monitor looks

unacceptably soft at 5K. On the other hand, some of your sharper images will literally leap off the screen revealing the genius you always suspected lurked there. A 5K monitor also changed the way I work with portraits with me becoming more critical of image sharpness and spending more time retouching (than I should). When 4K video becomes standard on every digital camera, higher resolution monitors will become standard on the desktop, too, maybe even by January's CES trade show.



Inset photos © Joe Farace

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SELFIES

You can dismiss the entire concept of the selfie as mass hysteria-induced narcissism or you can treat it like a trend that seems to be going in two directions at once. People seem to like taking them while others are trying to stamp them out. One byproduct is the selfie stick that lets shooters get a better angle for their self-portraits. One measure of a trend's popularity is if it's being banned. More and more places and events are banning selfie sticks, including some that traditionally prohibited tripods. Selfie sticks are not allowed at the Kentucky Derby, Disney theme parks, New York's Museum of Modern Art, L.A.'s Getty Center, and the Smithsonian's Hirshhorn Museum and Sculpture Garden. According to *Condé Nast Traveler*, South Korea is "cracking down on selfie sticks and will regulate them via a government agency



that monitors telecom devices." In May three people were killed making selfies because they were paying more attention to themselves than what was going on around them. In the "it can't get weirder" category, the "tiger selfies" trend on social media played a role in New York outlawing people taking pictures of themselves with lions, tigers, and leopards at zoos. While the selfie phenomenon may have started with smartphone users (I'm looking at you Instagram), more and more camera manufacturers are producing selfie-focused models with forward-facing screens such as the Nikon Coolpix S6900, Samsung NX Mini, Olympus PEN E-PL7, Fuji X-A2, and Panasonic Lumix GF7, which still functions as a competent digicam. And in another confluence of trends, the Lily quadcopter was designed to make aerial video selfies.



SOCIAL MEDIA ALTERNATIVES

It wasn't all that long ago that Facebook and Twitter were hailed as the photographer's best marketing tools. And they were for the early adopters but for Johnny- and Joanie-come-latelies not so much. That's because both platforms contain too many trolls, sock puppets, and Astroturf (disguised paid endorsements) that combined with Facebook's policy requiring you to contact "friends" regularly or they drop off your list. When that happens, Facebook fills the space with ads. Twitter's Terms of Service—that you agreed to, right—state: "By submitting, posting or displaying Content on or through the Services, you grant us a worldwide, non-exclusive, royalty-free license with the right to sublicense to use, copy, reproduce, process, adapt, modify, publish, transmit, display and distribute such Content..."

Instead of giving your photographs away and to cut through social media noise, consider active tools such as My Photo App (www.myphotoapp.com) and SEO (Search Engine Optimization) techniques that put you in control. My Photo App lets you create customized apps you can give to customers to show

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SHOOTING FILM

You may laugh but analog is making a comeback. According to Nielsen, vinyl album sales in the US have grown 260 percent since 2009. Shooting film, especially among twenty-somethings



© Joe Farace

who have rejected the digital aesthetic, is a growing trend. In a not dissimilar development to what's going on in the classic car marketplace, prices of quality film cameras from companies such as Contax that bottomed out a few years ago are on the rebound. And you can still buy a brand-new FM10 (\$499) or F6 (\$2,399) from Nikon. Film Ferrania ran a successful Kickstarter campaign, saving the company and ensuring availability of their film. The Impossible Project keeps Polaroid instant film available and the company is growing 20 percent each year. Fuji's best-selling Instax Mini 8 camera is delighting hipsters and people like me with both companies keeping a trend long thought dead— instant photography—alive and well. The entire Lomography movement is built around shooting film, including offering cameras—Konstruktors—you can build yourself! The SLR Lounge blog offered another reason for shooting film: "You can shoot medium format without selling your soul." And while one-hour labs are all but extinct, niche film processing labs, like Indie Film Lab, offer services to the growing number of film shooters. Even if all these film efforts end up in some kind of digital format, online or digitally printed, as long as rolls and sheets continue to be available, I don't expect film photography to disappear any time soon. In fact, 2016 could be the year of analog. (But don't quote me on that.)

THE INTERNET AS A UTILITY

For many households, Internet access is as important as their water and power. According to Pulitzer Prize-winning reporter David Cay Johnston, Americans pay four times the cost for Internet access than France and 38 times more than Japan. Yet the U.S.A. ranks 29th in the world in network speed. I have my own tinfoil hat answer for this phenomenon but fast and dependable Internet access is as important as a camera to photographers. According to HIS Technology, close to four-fifths of the United States is connected to some form of broadband. While that sounds laudable, what if you're part of the other fifth or located 20 miles from me with only a dead-slow DSL (Digital Subscriber Line) option? The 800-pound gorilla in this brouhaha is Google Fiber that's rolling out affordable (\$70/month) gigabit—1,000 megabits per second—service in certain parts of the country. That's many, many times faster than the 25 Mbit/s Comcast provides me from the 50 Mbit/s I'm paying for. In some areas, Comcast offers 2GB fiber-to-the-home for \$299.95 per month with "fees of up to \$500 for installation and up to \$500 for activation." If the Net is truly indispensable for daily life—The Internet of Things—why is bringing the U.S.A.'s Internet service up to the rest of the world problematic, especially since Google is showing how it can be done. Expect controversy over this and other broadband battles at the FCC to be a trend in 2016. ■



Joe Farace uses both digital SLRs and mirrorless cameras and flies quadcopters to make personal photographs as well as the images you see in Shutterbug. If you're curious about the specific gear he uses, visit his websites (www.joefarace.com and www.mirrorlessphototips.com) and click the Gear tab.

Product shots courtesy of the respective manufacturers.



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A concept camera created by Artefact (artefactgroup.com), a Seattle, Washington-based product design company.

TURN ON MODULAR MODE

Zen master of the art and science of imaging, Vincent Versace is a Nikon Ambassador, a workshop leader, the author of acclaimed how-to books, and a freewheeling visionary.

"I want camera companies to offer interchangeable camera parts. Buy the camera body and plug in the upgrades—sensor, shutter, controllers," Versace said. "Change modules in and out. Maybe a software upgrade for the metering system.

"So if I buy an entry-level camera, a base camera, I can update more economically and efficiently as my skill set increases."

APPLY SMARTPHONE VERSATILITY

Photographer, teacher, workshop instructor, and trek leader, Mark Alberhasky is inspired by both the practical and the imaginative.

"I'd like photographic manufacturers to design cameras incorporating technology readily available in today's smartphones," Alberhasky mused.

"Many DSLRs already contain microphones for recording voice memos related to the image capture, so why not embrace voice recognition for changing basic settings on the fly? Have a single strategically-placed button to activate voice input. Button tap, 'ISO 1600.' Button tap, 'Shutter 2000.' Button tap, 'Aperture 5.6.'

"How about mimicking smartphone app purchases to add feature enhancements to the camera? Offering a software purchase could unlock and enhance functions, like multiple exposure, for example."

UP THE VIDEO FRAME RATE

An educator for pro photographers, an imaging consultant, and a Canon Explorer of Light, Eddie Tapp teaches workflow, color management, calibration, and Photoshop techniques.



© Mark Alberhasky

Mark Alberhasky's website, imagema.com, features images, info on photo tours and treks, and a link to his informative blog.

THE CAMERA OF THE FUTURE: A WISH LIST

PRO PHOTOGRAPHERS LOOK INTO THEIR CRYSTAL BALLS TO DESCRIBE THEIR "DREAM CAMERA" *By Barry Tanenbaum*

HERE'S A TRUE STORY; only the name has been changed.

Less than a month after Acme marketed what they unofficially considered their finest camera ever, I was having lunch with a particularly accomplished professional photographer. "I just got the camera," he said. "I love it! It's amazing! I can't wait to see what Acme'll do next!"

The unsurprising moral of this story: pros always want more.

Photo enthusiasts do too.

Recently I talked with six pro photographers to ask about the "more" they wanted. I framed it this way: "Okay, the R&D folks are working overtime. What do you want them to put in your hands?"

Here's what they had to say.



© Vincent Versace

View Vincent Versace's versatility at his website, versacephotography.com.

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"I'd like to see 4K and 8K resolution options with very high frame rates for DSLR still cameras and GoPro-type cameras. With 4K you can zoom in four times and still see high quality; shoot 8K and you can zoom in a ton," Tapp explained. "We see high quality in the high-end of video, but I'd want it accessible for all.

"And I want a higher frame rate so we can take 240 frames-per-second video and show it in extreme slow motion—I want that in cameras at the enthusiast level."

SEE IN THE DARK

Pete Saloutos is likely to turn his restless imagination to any number of subjects, including sports, action, landscapes,

lifestyle, and the exploration of the myriad variations of the night sky.

"I want a camera that's going to allow me to shoot in low light more effectively, to get sharper images with a full range of colors," Saloutos said.

"My normal setting is ISO 400, and I can go to 800 with no problems; past that, depending on the lighting conditions, the contrast, then the quality of the file, starts to diminish. I work in a lot of really low-light situations, and I will shoot at 1200, 2400, and 3200, but I'm compromised in a lot of ways. The image is going to flatten out, I'm going to have to work on it a lot more, and it's going to be a little bit more noisy.

"I want to be able to go to 10,000 or 20,000 ISO and have a quality image. It's coming, and at some point we'll be able to go to whatever ISO we want, and the quality is going to stay the same."

BRING ON THE HYBRIDS

If it's outdoors and involves fast action and imaginative pushing of the envelope, and sometimes constructing a brand-new envelope, Michael Clark's been there and captured that.

"What I want is what I've wanted since the beginning of digital photography: lighter, smaller cameras with the same



© Eddie Tapp

Visit Eddie Tapp's website, eddietapp.com, for galleries of images as well as information about seminars, workshops, and training.



© Pete Saloutos

Images from aerial to underwater, available light to available dark, are featured at Pete Saloutos's website, petesaloutos.com.

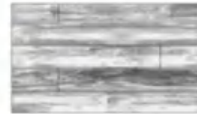


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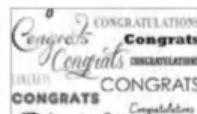
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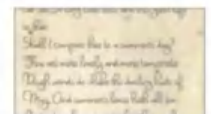
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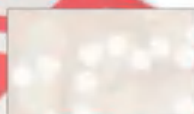
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© Michael Clark

Check out the range of Michael Clark's images and the latest issue of his newsletter at michaelclarkphoto.com.

image quality or better, with faster and more accurate autofocus. I think the answer is hybrid cameras—the mirrorless cameras,” Clark asserted.

“Shooting at 11 frames per second, with the mirror flapping up in between every shot, I can barely see my fast-moving subjects, if they’re still in the frame, much less how they’re being framed up. Taking the mirror away would be a huge benefit.

“I’ve heard rumors about liquid lenses and different materials besides glass being used that are going to revolutionize the size of lenses. That’s one of the huge challenges for mirrorless cameras. The cameras are smaller, but if it’s a full-frame camera in terms of the sensor size, but the lenses are still the same size as all the lenses we’re using, what’s the point?

“And while they’re at it, how about smaller, lighter flashes that can shoot at higher shutter speeds? If they could get to the place where just turning on and off the sensor is the flash sync, you could shoot with strobes in the middle of the day at 1/1500 second. That’s a huge deal.”

LET ME CATCH UP

The renowned travel photographer Bob Krist has been everywhere and published the results in most every photo and travel magazine you can think of—and he’s been a columnist for several of them.

“I don’t need my cameras to get any better, smarter, or faster,” Krist argued. “Every time there’s a new camera it takes a while to learn its bells and whistles, and for that time I’m actually a slower and less capable photographer. In the film era, that used to happen once every five to eight years; now, with digital, it seems to happen every six to eight weeks!

“If I’m being held back as a photographer/videographer, it’s got nothing to do with my equipment and everything to do with me. In fact, I’d like to take a hiatus for a year or two, to just go out and really use my gear, rather than test it, to make meaningful, storytelling pictures and films.” ■



© Bob Krist

Bob Krist’s website, bobkrist.com, features an extensive collection of his travel photographs. His blog offers a look at his adventures in video and an exemplary highlight reel.

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PHASE ONE XF IQ3 SYSTEM

SHOOTING A PREMIUM CAR WITH PHASE ONE'S PREMIUM MEDIUM FORMAT CAMERA RIG

By William Walker



Product shots courtesy of Phase One

SINCE THIS IS MY FIRST FORAY into camera reviews, I'll start with a little background info. I am an automotive photographer on staff at two of *Shutterbug's* sister publications, *Motor Trend* and *Automobile*. Prior to *Motor Trend* I managed Silvio's Photoworks in SoCal, and before that I was a manager at the equipment and studio checkout at Brooks Institute of Photography, where I got my BFA. I have used everything from 4x5s to my iPhone, old or new, film or digital. And ever since my dad first handed me his Pentax K1000 in fifth grade, my lens has been aimed at cars.

So when I found out I would be evaluating Phase One's new XF camera system, I knew I had to arrange a cool vehicle to shoot. The all-new Mercedes AMG GLE63 S is a 577-horsepower beast of an SUV, or coupe, or whatever you want to call it. It's big, red, fast, weird, and more. Like it or hate it, people take notice. During my time with this snarling \$100K monster several people gawked and asked questions. Like the Phase One, the AMG is overkill for most folks and just right for a few.

When requesting a camera from Phase One, I thought long and hard about my needs and what is most important to me, as a photographer, when it comes to image quality. If all-out detail is your game, or you suffer from a Napoleon complex, then the version for you is the big mama-jama IQ3 80MP. Megapixel count is a lesser part of the equation

for me. And let's face it, 80MP files sound awesome, until your company-provided laptop is chugging away in Photoshop trying to edit them. Instead I went with the new IQ3 50MP back, which sports the same Sony-built 50MP CMOS sensor that seems to be the flavor of choice in the medium format industry right now.

Cameras need lenses, and Schneider Kreuznach builds some beauts. So in addition to the XF, I borrowed the standard 80mm LS f/2.8, the 35mm LS f/3.5, and the bazooka-sized 75-150mm LS f/4.0-5.6. The crown jewel of this lineup is the all-new 35mm, which together with the new 120mm LS f/4.0 Macro (not tested during our loan) are, according to Schneider, "designed to resolve even beyond the limits of current sensor technology."

My test shots of the Mercedes AMG GLE63 S with the Phase One system are included in this story. Pricing for the Phase One XF camera body, IQ3 50MP digital back, prism viewfinder, and Schneider Kreuznach 80mm LS lens "kit" is \$40,990, making it almost half the cost of the Mercedes itself. Wow!



© Jessica Walker

Photos © William Walker



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BUILD AND LAYOUT

The design of the Phase One XF camera system is minimalist perfection. Clean lines, few buttons, and a logical layout of controls. Ergonomics-wise it is a very comfortable medium format system to

hold and use, and the material of the grips, wheels, and buttons feels appropriately rich and high quality.

Don't get me wrong, the XF is a big camera, especially with some of the larger lenses attached, but good design

and ergonomics make it feel smaller and manageable while you are using it. The XF also features a modular viewfinder design, allowing you to quickly swap between the standard 90-degree prism for a waist-level finder.

Instead of a multitude of buttons, the XF relies on two touchscreens and front and rear dials for most functions. The top screen, other than providing normal exposure information, allows you to change between the shooting, metering, and autofocus modes, as well as adjust exposure compensation, all by tapping the screen. ISO control gets its own dial on the back of the camera for quick adjustments and everything is very intuitive.

Although I didn't know it at the time, you can lock the top screen once you make your changes, which is great because my Bigfoot-sized fingers kept accidentally changing shooting modes while reaching for the shutter button. A majority of Phase One XF users will likely be shooting tethered, so this won't be a problem. But for "run and gun" automotive stuff, locking the screen is a must.

I spent most of my time on the rear screen. Other than reviewing images, you can double tap the screen to check focus at 100 percent or simply slide your finger up or down to zoom in or out of the image. Another incredibly useful feature is the ability to white balance anywhere in the image by using the eyedropper tool and tapping on a neutral part of the image. You can use the eyedropper function even while zoomed in and in live view mode. The live view function is also incredibly useful for manually focusing as you can zoom into the image and pan around to make sure everything is tack sharp.

SOME ISSUES

Unfortunately, everything wasn't all rainbows and unicorns. When using the white balance eyedropper while zoomed in, I had to be very careful when zooming back out of the image as it was easy to resample a different part of the image and end up with an incorrect white balance.

Also, on more than one occasion the back hiccupped and zoomed into an indicated 10,000 percent and froze. The only way I could figure out how to clear the problem was to shut down both the camera and back and restart. Normally this wouldn't be an issue, but when you are waiting for the sun to get into just the right spot, and all of a sudden you need to switch everything off, it makes for a hectic 30 seconds!

All of those screens and electronic

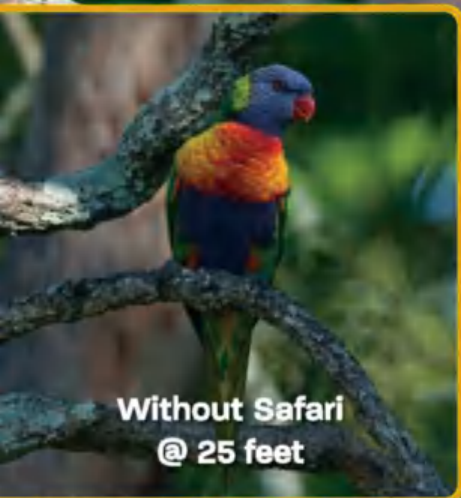
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package of images as I would normally, I decided to focus on getting a few great images. Joining me on the adventure was my wife and fellow automotive photographer Jessica Walker. Together we decided to head north along the Eastern Sierras toward Bishop, California, and Mammoth Lakes. The eastern side of the Sierras has some of the most epic scenery in California and was the perfect place to utilize the XF's and GLE's strengths.

Dividing our time between shooting and driving, we spent a total of three days in the mountains. Every sunrise and sunset was spent putting the XF through its paces. We spent the hours with less favorable light scouting and exploring the area's many lakes, towns, and back roads.

Initial start-up time on the XF takes a moment as both the camera body and IQ3 back come to life. This initial lag, although unusual to DSLR owners, is understandable due to the modular nature of medium format systems. Part of being a photographer is choosing the right tool for the job, and if lightning-fast start-up and response is high on your list, you may want to stick in the DSLR realm.

Once up and running, I was impressed by the focusing speed of the XF's new

goodies eat up the battery quickly. The XF has two batteries, one in the IQ3 back and the other in the camera body. For the first time the systems share power between, meaning that when one goes dead—and it will—the other takes on the load. And, if you're ever in a situation that warrants it, your assistant can hot swap the batteries without turning off the camera.

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4Xpandable Internal dimensions 9" x 9" x 21.5" or 24.5" or 28.75"
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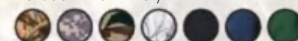
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Honeybee autofocus system. Aided by a focus assist light, which was so bright it put the headlights on the Mercedes to shame, the XF quickly and accurately acquired focus.

The problem, as with many medium format cameras, is that there is only one focusing point. This means unless your subject is filling a significant part of the frame, you can't rely on it to provide sharp focus. Luckily focusing manually using live view is fairly quick and painless. I did attempt using the continuous shooting and focusing mode to shoot an action shot,

with disastrous results.

IMAGE QUALITY

Although smaller in dimension than the CCD found in Phase One's IQ3 60MP (53.9x40.4mm) and 80MP (53.7x40.4mm) siblings, the IQ3 50MP (44x33mm) back enjoys a full stop more dynamic range and ISO capability, and still boasts a huge advantage over any 35mm-size sensor. Automobiles have huge tonal ranges from bright reflective headlights to dark rubber tires, and every bit of dynamic range is utilized to make the image feel balanced.

© William Walker



The amount of dynamic range the XF IQ3 system was able to capture in my test images was impressive. With 14 stops of dynamic range, each image capture contains enough latitude to balance shadow and highlight details with very smooth tonal gradations and very little shadow noise. The resolving power of the lenses, combined with the lack of an aliasing filter, meant the images came out tack sharp, with an overall richness.

Most of my time was spent shooting at ISO 100, which showed very little digital noise even in the deep shadows of the wheels and tires. For the interior shots we bumped it up to ISO 400 and there was a little bit of noise starting to rear its ugly face, but nothing atrocious and if you were not looking for it, it would probably go unnoticed. I never pushed the XF past ISO 400, but from what I have been told, the Sony sensor handles higher ISOs quite well.

Color rendition was fairly accurate and being able to spot color balance on the back of the screen gave me a reason to dust the cobwebs off of my color-checker chart. Even when shooting backlit with lots of flare from the falling sun, the Mercedes' red exterior popped well, straight out of camera. The dynamic range helps in this regard as well, by allowing colors to graduate more smoothly and naturally.

CONCLUSION

The new Phase One XF is not a perfect camera. The touchscreens can be difficult to use and the IQ3 back did have some electrical gremlins. It's also too slow, heavy, and lens-limited for the type of editorial automotive work I normally do. The XF is definitely aimed at the more controlled atmosphere of commercial, landscape, and portrait photographers. That said, the XF's clean, minimal design is extremely well thought out and very comfortable to use. As you can surmise from the previous section, image quality out of the IQ3 50MP digital back and Schneider Kreuznach lenses was stellar and worlds beyond anything you'd get from a full-frame DSLR. With the XF IQ3 system, Phase One has taken the next big step in medium format photography. ■

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SONY A7R II

Lab Review lab tests and comments supplied by BetterNet, *Shutterbug's* TIPA-affiliated testing lab. *Shutterbug* is the sole US representative within TIPA, a worldwide association of photo and imaging magazines.

Edited by George Schaub



The Sony A7R II is a mirrorless camera with a full-frame sensor and 42MP resolution. The successor of the A7R, it has a revised body design, an excellent viewfinder, a very fast AF system, and many professional features.

THE SONY A7R II IS A MIRRORLESS, compact system camera with a full-frame sensor and extremely high resolution. The A7R II records images with 7952x5304 pixels and while the more than 42MP resolution is not as high as the sensor resolution of the Canon EOS 5DS, it provides images on the same level as digital backs for medium format cameras.

BUILD, LAYOUT & PERFORMANCE

The Sony A7R II features very fast autofocus (AF) with a hybrid focusing system that combines contrast- and phase-detection systems, with the phase-detection sensors located directly on the image sensor. It offers 399 AF areas for fast and versatile focus settings. The A7R II shows the constantly moving and varying focus areas in AF mode on its screen or its electronic viewfinder. The AF system is highly configurable and very fast. (One note: We have talked with some photographers who are using Canon EF lenses mounted by a Metabones adapter to the Sony A7R II, which allows for automatic focusing. They have told us that the speed of the Canon EF/Sony AF combination may not reach the speed of a real Canon EF SLR focus system or the speed of the A7R II with its own E-mount lens system, but nevertheless is comparable to cameras with fast AF contrast metering.)

The Sony A7R II has a large electronic viewfinder that corresponds to a DSLR with 0.78x optical scaling. Its monitor

system is based on OLED technology and offers a resolution of 2.36 million RGB dots. The combination of large viewfinder scaling, high resolution, and OLED technology (with additional Zeiss T* coating for the viewfinder) offers a very bright, crisp and clear viewfinder experience. In addition, it shows additional information as a digital overlay on the screen (for example, electronic leveling).

The A7R II has a swivel LCD on the back with 1.288 million RGB dots; it isn't fully articulated, but can be flipped up- and downward. The camera features five-axis image stabilization, which compensates for camera shake along five axes during shooting, including angular shake (pitch and yaw), which can occur when shooting with a telephoto lens; shift shake (X and Y axes); and rotational shake (roll), which typically affects video recording. Sony claims a benefit of 4.5 EV stops with this system.

COMMENTS ON IMAGE QUALITY

COLOR: The Sony A7R II showed an



The Sony offers a large mode dial and an additional dial for EV compensation. The shutter release button was relocated to the now bulkier grip of the camera (compared to the A7R).



The camera offers three setup dials. The first one is located on the front (near the shutter release button). The second dial is located on the back (near the top). In addition, the control field with direct access for display settings or ISO mode can also be used as a setup wheel.

excellent performance in our color test. The white balance system tends toward cooler colors; only very bright gray and white nuances show a shift into the yellow direction, but these effects are on a very low level. The level of color errors in general is low, with only some blue nuances and red colors boosted, resulting in a mean saturation of 107.8 percent. Skin tones are "optimized" by a slightly higher magenta rate, but overall look great.

SHARPNESS: All test shots done with the Sony A7R II were conducted with the Sony Zeiss Sonnar T* FE 55mm F1.8 ZA. The camera showed an excellent performance in our resolution tests and reproduced the ISO 12.233 chart with 5,016 lines (of 5,304 lines on the sensor). High resolution and excellent detail reproduction is also noticeable in our test images. The camera achieved the high-resolution result



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Photo courtesy of Lopshire Photography

with only a very slight sharpness and enhancement filtering (done by the image processor) and created images with a very natural look. However, the extremely high resolution can only be achieved in a small range of the chosen aperture size. The maximum result was achieved in an image shot with f/5.6. Using narrower apertures caused diffraction blur, for example, which we noticed in images taken with f/8 to f/11. (Note: The Canon EOS 5DS has the same problem. The very high sensor resolution causes higher vulnerability for these effects.)

NOISE: The new Sony showed a very excellent performance in our noise tests. The luminance noise factor/y-factor is very low in images taken with ISO 100 to 1600. Images taken with ISO 100 to 1600 look very clean because color noise is also nearly invisible. In images taken with ISO 3200 some “grain” effects start to become visible, but even in files shot with ISO 6400 these effects are on a very low level. The combination of color noise and anti-noise filtering becomes visible in images taken with ISO 12,800 and gets really annoying in images taken with ISO 25,600.

The two additional high modes become problematic: at ISO 51,200 detail reproduction is reduced significantly; at ISO 102,400 we noticed very intense color noise artifacts and reduced sharpness/details. Nevertheless, these noise results are very good for a sensor with very high pixel density. The dynamic range results are very good. The camera achieved a maximum of 11 f/stops and keeps a high level of more than 10 f/stops in images taken with ISO 100 to 6400. Dynamic range results can be improved by using the extensive “dynamic range settings” in the image mode or by shooting Raw image format.

COMMENTS ON VIDEO FUNCTIONS

The Sony A7R II is the first camera of the A7 series that is able to record 4K videos on its internal storage device (the A7S is able to record 4K videos on an external recorder via HDMI). In 4K mode, the camera records with 3840x2160 pixels, which is the UHDTV standard, yet it doesn't offer a “real cinema” 4K mode with 4096x2160 pixels.

In 4K mode the Sony is able to record videos with up to 25/30 frames per second. In Full HD mode it can record videos with up to 60 frames per second. The Sony uses various video file formats. It can record movies in AVCHD 2.0 mode and Full HD resolution, which is the same file format many camcorders use. For 4K recording it offers MP4 and Sony's XAVC S file format that uses H.264 compression technology but features higher data rates. The camera can record its video sequences with up to 100 Mbit/s. To reach higher data rates it has to be loaded with the most current SD cards. The camera indicates “wrong media systems” (if older SD cards are loaded) when the high data rate modes are selected.

The Sony offers numerous color and picture styles for video recording. It can be used in “SLog2” color mode, which creates very flat and desaturated videos,



The Sony A7R II reproduced the standard test box shot with high detail, but retains a very natural look because the image sharpness isn't exaggerated by sharpness filtering. The image of the ISO 12,233 chart shows only minor over- and undershot effects.

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but offers increased flexibility in color correction software to enhance dynamic range and contrast reproduction among other features. These modes are normally offered by professional video cameras.

The A7R II allows manual setup of all recording parameters. The user can



The Sony A7R II showed an excellent reproduction of our portrait test shot. Skin tones look very natural and smooth, but the very high resolution uncovers every little skin blemish. The red of the T-shirt is highly saturated, but color differentiation is excellent.

change P, S, A, and M mode for video recording and can set up ISO speed manually. To support manual focusing the camera offers “focus peaking” and a magnifier function on its screen. The sound level settings also offer manual control.

There is only one feature that is a bit “unprofessional.” The additional shutter release button for video recording is located on the right-hand side of the camera body, which we found made video recording selection a bit uncomfortable.

COMMENTS ON VIDEO QUALITY

The Sony showed a very good performance in our video tests. The ISO 12.233 chart was reproduced with 838 lines per picture height in 1080p mode and 1,647 lines per picture height in 4K mode.

In video mode, the Sony showed the same behavior in color reproduction as in photo mode. All colors have a very natural look and only some nuances are a little boosted. The white balance system did a very good job and colors look neutral.

Noise level at ISO 100 to 3200 is also comparable to images taken in photo mode. The camera offers smooth and clean and highly detailed video sequences.

Color noise gets visible in videos taken with ISO 6400 and gets really annoying in videos with ISO 12,800 and ISO 25,600. The dynamic range results are also comparable: the camera achieved a maximum of 10.9 f/stops. ■

The Sony A7R II has a list price of \$3,199 (body only). For more info, visit sony.com.

SCORECARD

PROS

- Mirrorless system camera with 42MP resolution
- Large electronic viewfinder with high resolution
- High image quality (crisp sharpness, nice colors)
- Highly configurable due to many individual settings
- Better handling thanks to a revised body design
- Powerful, built-in image stabilizer (five-axis system)
- Very fast AF system
- Professional video features (including 4K and “SLog2” color space)
- Wi-Fi

CONS

- Awkward placement of video button
- Missing built-in flash
- Missing GPS system (GPS data available via Wi-Fi connection to smartphone)



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Fine art photographer Ron Rice is based in Nashville, TN.



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PHOTTIX INDRA500 TTL STUDIO LIGHT

CAN'T CHOOSE BETWEEN A SPEEDLIGHT OR A MONOLIGHT? PHOTTIX'S INDRA OFFERS THE BEST OF BOTH. *By Joe Farace*



PHOTTIX'S 500 WATT-SECOND Indra500 TTL Studio Light merges speedlight and monolight technologies and is controlled by the company's Odin TTL Flash Trigger that works with Canon and Nikon SLRs. (Indra is the Hindu warrior god of sky and rain.)

BUILD AND FEATURES

The Indra500 flash head feels lighter than its stated 4.62 pounds and exhibits a build quality similar to expensive European units. In Manual mode, the head offers eight stops of adjustment from full to 1/128th power. TTL exposures can be adjusted using a knob on the head's back through plus or minus three stops. With a range of 328 feet, Indra's TTL capabilities should be handy for wedding and event photographers, especially the ability to control ambient light with a High-Speed Sync mode for shutter speeds up to 1/8000 second.

Much like a speedlight, the Indra500 offers second curtain sync functions and you can do flash bracketing along with flash exposure lock for accurate exposures. It can be used to create special effects in Stroboscopic mode

with a flash frequency of 1 to 100Hz and a flash count of 1 to 100. The built-in Odin receiver lets you switch between TTL and Manual modes, adjust power levels, select high-speed sync and second curtain sync via either a Phottix Odin transmitter or Mitros+ flash unit. A Strato II receiver is also built in, allowing Strato II transmitters to trigger the Indra500 in Manual mode.

In the studio or on location, you can power the Indra500 with its lithium-ion battery pack or AC adapter. The Indra Battery Pack is beautifully crafted and, after a five-hour charge, provides 400 full-power shots, although the battery itself must be detached from the pack for charging. The battery pack's dual ports let you power two Indra500 TTL Studio Lights, although only one unit (at a time) was available for my testing. An LED

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Shot using a Canon EOS 60D and an EF 85mm f/1.8 lens, the exposure for both portraits of my wife Mary is the same: 1/200 second at f/8 and ISO 200. The difference between them is that for the right-hand image, the Indra500's exposure compensation was set at *minus three stops*. This is one stop more than my initial testing with the unit and may (or may not) have something to do with the dark background used for these portraits.

to store bits and pieces, including an umbrella reflector with a Bowens S-compatible mount, making it compatible with the many light modifiers and speed rings using this mount. The only part of the kit not built to the highest quality standards was the power pack's shoulder strap. It works well enough to suspend the power pack from a light stand or an assistant's shoulder but if this kit were mine, I'd look for an upgrade.

A User's Guide for the Odin transmitter was included but not for the Indra500, although a PDF was received later. To launch testing, I asked Cliff Lawson (clifflawsonphotography.com), a world-class high school senior photographer whose work features the innovative use of speedlights, to give me a helping hand. Together we were making test shots in Manual and High-Speed Sync modes within 20 minutes. Even with a User's Guide, the Odin transmitter was a challenge to navigate and working through the layers of menus on the Indra 500's rear-mounted display would give Erno Rubik a headache. Eventually I caught on—sorta.

TTL flash control, the *raison d'être* for the Indra500, proved challenging and shots made using EOS cameras and the Canon version of the Odin transmitter were overexposed by two stops. To make sure this wasn't a glitch with this specific unit, I asked for and was shipped a replacement and it exhibited the same anomaly. When checking with Phottix about this disparity I was told, "There does seem to be a two-stop difference in TTL when using Canon, although the Nikon mode is spot on." So naturally we tried it with Lawson's Nikon D700 and they were correct. To eliminate problems with Canon SLRs, a firmware upgrade is promised real soon now. In order to complete the review, I borrowed my wife's Nikon D5100, although I tried other cameras when shooting the Indra500 in Manual mode.

IN THE STUDIO

"Springtime in the Rockies" does not feature the idyllic "flaming flowers" Gene Autry sang about so after many attempts to schedule outdoor model shoots and

display shows power remaining in the battery's cells. Indra's AC adapter can power two Indra500 TTL Studio Lights in 110v or 220v environments. A USB port on the battery pack lets you charge smartphones or tablets. The battery pack can also be used to power speedlights

with fast flash recycle times and cables are available for Phottix, Canon, Nikon, or Sony flashes.

IN THE REAL WORLD

The Phottix Indra500 comes in a nicely made soft case with nooks and crannies

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After two models in a row canceled shoots, Mary offered to help with my initial testing of the Phottix Indra500. For this shot, I swung the Indra500 around to be more of a front light, with placement at camera right. A medium Plume Wafer light bank was mounted on the Indra500 and a 32-inch circular reflector was placed at camera left to produce a low-key look.

getting rained and snowed (no kidding) out, I moved the test shoots indoors to my home studio. Since I only had access to a single Indra500 I couldn't tell how well

TTL works with multiple Phottix lights but I did try several setups using my workaday monolights as secondary light sources. I made several images of my model,

To get a proper exposure with the Canon version of the Odin transmitter, I set the Indra500 to minus three stops. Camera was a Canon EOS 60D with an EF 85mm f/1.8 lens attached. Exposure was 1/160 second at f/11 and ISO 200. The color original was converted to monochrome using Google's Silver Efex Pro and then Color Efex Pro's Glamour Glow was layered atop that.

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Pamela Simpson, using only the single Indra500 as the key and only light, then used one of my monolights for some shots as backlight on the subject or aimed onto the background to produce a high-key look. Because the combination of a single large, soft light source works well when photographing single or small group portraits, I attached a medium-sized (53x37x14.5-inch) Plume Ltd. Wafer HexOval light bank to the Indra500 using a Bowens-compatible speed ring.

In addition to flash tripping using Odin and Strato II transmitters, alternatives include a built-in optical slave mode and a 3.5mm sync port for cord or cordless tripping options. At one point during a shoot with Pamela Simpson, I swapped out the Odin for a pair of PocketWizards and ended up at 1/64th and 1/128th power in Manual mode while still being able to shoot at f/16 or smaller! Under these kinds of conditions, you should be able to shoot all day (in non-TTL mode) without overstressing the battery or running out of power at an inopportune time. In this mode, you'll need to use an exposure meter and I ended up accidentally underexposing a stop by using the Nikon's LCD screen (my bad) as a guide.



Switching from TTL mode to using the Indra500 in Manual mode, like any other monolight, was easy. I plugged a cable from a PocketWizard PlusX into the Indra500's accessory slot (it's covered by a rubber flap) with a corresponding PlusX mounted on the hot shoe of an Olympus E-M5 Mark II. The Indra500 with a hexagonal Plume Wafer light bank is at camera left with a 48-inch square black Westcott Scrim Jim at camera right. Another (non-Phottix) monolight was placed behind the subject who was posed in front of a black Savage Infinity Vinyl Background. Exposure was 1/125 second at f/20 and ISO 200 at 1/128th power.



This headshot was made using the Indra500 in TTL mode. It was placed at camera left with a hexagonal Plume Wafer light bank attached. A second (non-Phottix) monolight, *without* a reflector, was placed directly behind Pamela Simpson and aimed at her back. The background was a black Savage Infinity Vinyl Background but light spilling from the second monolight lightened it to middle gray. Camera was a Nikon D5100 with an 18-55mm f/3.5-5.6 kit lens (at 55mm) with an exposure of 1/200 second at f/9 and ISO 200. The finished image was converted to monochrome using Silver Efex Pro.

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In this image of Pamela Simpson, the Phottix Indra500 in TTL mode with a hexagonal Plume Wafer light bank attached is at camera left. A 48-inch black square Westcott Scrim Jim is at camera right. Background is a collapsible Savage Monsoon muslin that's reversible. This is the lighter side. Camera was a Nikon D5100 with an 18-55mm f/3.5-5.6 kit lens (at 55mm) with an exposure of 1/125 second at f/8 and ISO 200.



And now for a little cosplay with Pamela Simpson doing her *Harley Quinn* impersonation. I know, there's no hat. I hate hats. The Phottix Indra500 in TTL mode with a hexagonal Plume Wafer light bank is at camera left. Background is a black Savage Infinity Vinyl. Camera was a Nikon D5100 with an 18-55mm f/3.5-5.6 kit lens (at 55mm) with an exposure of 1/200 second at f/9 and ISO 200.

CONCLUSION

Shooting in the Indra500's TTL mode was a revelation to me. Once you zero in your exposure using whatever exposure compensation setting works with a particular background and subject, you're free to experiment with aperture and shutter speed without fiddling with the monolight.

In the exposure compensation department, the Indra500 is not perfect but is fairly consistent. You may be used to controlling exposure by changing the camera's aperture, a habit I'll admit that was hard to break, but using the Odin transmitter to adjust the Indra500's exposure compensation isn't all that hard to get used to.

The Indra500 system's modularity is impressive for how it integrates Phottix's speedlights and transmitters as well as speedlights from camera companies. There is a precision in the way the components are designed and manufactured and while it's not inexpensive (\$1,199 for the kit I tested, plus another \$299 for the Odin transmitter), it's not prohibitively expensive for anyone looking for the building block of a versatile TTL location and studio lighting system. ■

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BACK TO THE FUTURE

DOUGLAS SONDERS STAYS AHEAD BY SHOOTING MEDIUM FORMAT *By Jack Neubart*

FOR THOSE OF YOU WHO HAVE never worked in medium format, trust me, there is a difference you can see and feel. It's no wonder that photographers such as Douglas Sonders choose a medium format camera system over a DSLR for the bulk of their work. And in Sonders's case, his workhorse camera system is Phase One.

The road to using some of the most advanced imaging gear began modestly for Sonders. He was a shy teen who came into his own when handed a Kodak Instamatic. He developed a penchant not only for taking pictures but also for developing them in the darkroom at school.

"Creating images gave me purpose at the time and paved the way for my future endeavors," Sonders recalled. And at some point, he was determined to own a traditional SLR, and finally did. That eventually gave way to a digital Canon EOS D30, upon graduation from college in 2004, and culminated more recently in the EOS 5D Mark III.

However, once a steady stream of increasingly demanding clients started flowing his way, Sonders recognized he

needed a premium level of gear to match the elite level of his clientele. And that led to the next step: investing in a Phase One medium format system. His Canon gear now takes a back seat to the Phase One.

6K VIDEO, VIRTUAL REALITY & BEYOND

If you've noticed that some of Sonders's images have a fantastical, almost cartoon-like quality to them, that's no coincidence.

"A lot of my earlier work was inspired by my love of '80s action films, which I grew up with," he said. Among these was *RoboCop*, which logically led Sonders to embark on a personal project featuring this famed movie character.

"Over the years," Sonders continued, "I've been hired to shoot some pretty awesome automotive campaigns, but deep

CLIENT: PHASE ONE

Douglas Sonders photographed professional model Nina Jade Napoletano wearing a rented flight suit outdoors in New York's Meatpacking District. This was part of the promotional campaign to introduce the new Phase One XF, and naturally the camera used was the XF, with a 75-150mm lens. He employed a fog machine for ambiance, lighting the set with a seven-inch reflector as backlight and an octabox as the key light in front, to the right, mixing in ambient light. "It was this shoot that made me want to buy the XF. And, because a lot of my favorite photos incorporate them, I'm going to buy myself a very nice fog machine."

down I'm a portrait photographer who just loves cars. One of the first magazines that hired me on a regular basis coming out of RIT was *Celebrity Car Magazine*. The focus on cars and people was a perfect fit for me."

Today, Sonders wears many hats. "Clients started requesting video, and over the past seven years, the video side of my business began to flourish." For video he turns to a Red Epic Dragon, a cutting-edge cinema camera that can shoot 6K.

"However, beyond that, I recently became interested in virtual reality, to the point where a group of us are developing and pioneering new VR technology, and bringing that technology to our clients. Aside from that, I still shoot a lot of print and still campaigns, mainly for magazines and advertising," Sonders added.

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CLIENT: FUTUROLA

Tommy Chong of Cheech & Chong fame is featured here. "I shot this in Amsterdam. The first day of the shoot involved a number of lifestyle shots, but I didn't feel that I'd captured his essence. So I asked if we could do a second shoot my last day there, knowing we'd only have five or 10 minutes. I positioned him in the back of a warehouse, against a black tarp, lighting with an octabox, adding edge lighting with a bare seven-inch reflector." Camera: Phase One IQ140 and a 75-150mm lens.



CLIENT: XOXO

This is a fashion shoot with supermodel Lily Aldridge. Sonders captured this image by natural light with an IQ260 tethered to a computer.



PERSONAL

"As I'd mentioned, a lot of my work was inspired by '80s action movies. I found someone in Phoenix, Arizona, who impersonates RoboCop, using suits designed from the original mold. So I flew out there to shoot a series of images of him in that role." Lighting came from a small beauty dish and octabox. Camera: Phase One IQ140.

HIS FAVORITE NEW TOOL

"The Phase One XF body is a *huge* revolution in medium format camera body design," Sonders said. "Focus is much faster and more accurate (than previous bodies). I love the quick and easy-to-use touchscreen and the numerous custom functions and programmable buttons. It also has an updated battery system that shares power with my Phase One back for extended shooting. And it has a Profoto Air flash transmitter built in, all of which made this a worthy upgrade from my 645DF+ body."

PROBLEM SOLVING

To say Sonders is a frequent flyer is an understatement. "These days, clients know me as a producer and problem solver—I make the impossible happen. And they know me as a location shooter. I'm adaptable and so is my gear, so we can go wherever an assignment takes us." Toward that end, Sonders packs his camera gear in a Think Tank Airport Security roller and his lights in a Pelican 1650 rolling hard case, adding a soft bag for his stands and softboxes.

"Over the years, I've been lucky enough to have really cool studios, but these days, because I spend over 100,000 miles on the road, I have no need of a studio." But he does get lots of air miles, not that he's counting. Sonders noted that he was in Washington, D.C., at a shoot location as we spoke, and will be headed to New York, Los Angeles, Texas, then Toronto, New York again, and Michigan over the next two months, with a scant few days of downtime along the way.

THE MEDIUM FORMAT ADVANTAGE

When asked if medium format defines the way he shoots, Sonders responded: "I don't think it defines the way I shoot, but it brings out the best in my work. Because I'm a location shooter, I love bringing out the detail in every aspect. The highlights

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CLIENT: PHASE ONE

"The client wanted to showcase Capture One Pro 7's Raw processing ability, so we brought in real bikers for this shoot. I rented two fog machines and a 1.2K HMI (gelled), giving me a constant light source beaming down from behind, to make the fog glow, with a medium softbox as the key light." Camera: Phase One IQ160.



PERSONAL

That's the Green Hornet car from the movie of the same name. "This was shot as part of my photo series called *Unicorn Project*, where I photographed movie and TV cars. This gentleman owns one of the last surviving vehicles from that movie. I shot this with four lights, all in camera, on a Phase One IQ140."

IN SONDER'S GEAR BOX

- ☛ Phase One XF and IQ140 back with Vulture Equipment A4 neck strap
- ☛ Schneider lenses: 75-150mm LS, 55mm LS, 28mm LS
- ☛ Canon gear: 5D Mark III, 24-70mm f/2.8L gen 2, 16-35mm f/2.8L, 100mm f/2.8L Macro, 75-200mm f/2.8L IS
- ☛ 4 x Profoto D1 Air 1000 strobes
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and shadows are really important to me, especially where the shot involves skies and clouds. I love getting a lot of detail out of clouds and shooting very high contrast, but I don't want to blow out my blacks either—it's important that I also hold that detail in the blacks. So having something with dynamic range in the teens is really amazing!"

Sonders also cites the leaf-shutter lenses that he uses with his Phase One cameras as very important to him as a location shooter. "The fact that I can shoot at 1/1000 second with my Profoto heads outdoors and knock out the ambient light without resorting to an ND filter is pretty remarkable."

Sonders employs Profoto D1 Air 1000 monolights, preferring them over power pack systems. To shape his lights he'll use a large Chimera OctaPlus 3 for individuals and group portraits, but he's also been known to employ a Photoflex Extra Large LightDome and, when he needs an edge light, strip lights. He'll also occasionally turn to an umbrella. One light shaper that often takes center stage with his portraits is the Chimera collapsible 24-inch Octa Beauty Dish ("it's so cool").

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This magazine cover shot features Brendon Urie, lead singer/guitarist with the band Panic! at the Disco, a rock band from Las Vegas. "I rented space at the Neon Boneyard and used a single octabox on battery power for my key light, mixed with daylight. It was a cool, fun shoot. I love the Neon Boneyard. I just wish it weren't so expensive to shoot there."

A PROJECT CLOSE TO HIS HEART

The proud owner of a pit bull that he rescued, Sonders was unhappy with the negative stigma surrounding this lovable breed, so he established Not A Bully, an organization focused on the advancement of pit bulls. He shares stories and photographs of pit bulls that paint them in a positive light. This led to a photo project featuring pit bulls, which garnered him a National Geographic TV special with Cesar Millan, the Dog Whisperer. ■

Based in New York City, Douglas Sonders lists as his influences Mark Seliger, Platon, Dave Hill, and Annie Leibovitz. To see more of his work, visit www.sondersphotography.com.



CLIENT: IHEARTRADIO

This photograph would be used to promote one of Rod Stewart's concerts. After countless delays, it was the eleventh hour and photographer and artist finally got together, leaving only a few minutes to get the money shot. "I had to improvise on the spot, with one octabox. Stewart literally walked in front of the camera and posed himself. I didn't really have time to check the exposure or to shoot more than two frames before he was gone. The shots came out underexposed, with the second somewhat better than the first, but, thanks to the camera's dynamic range and Capture One, I was able to rescue this frame." Camera: Phase One IQ140.

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HOW TO SELL YOUR FINE ART PHOTOGRAPHY

TIPS FROM PHOTOGRAPHERS FOR MAKING A LIVING FROM YOUR ART

By Maria Piscopo

IN THIS COLUMN we look at some of the business aspects of fine art photography: getting established, finding clients, looking for gallery representation, marketing techniques, and finding your style and direction. Special thanks to this month's contributing photographers: Sean Bagshaw (Outdoor Exposure Photography, LLC), David Bowman, John Granata (John Granata Fine Art), Robin Hill, and Cheyenne L Rouse.

SHUTTERBUG: What has been your experience in establishing yourself in the fine art photography world?



CHEYENNE L ROUSE: I have been shooting professionally since 1989. I began shooting adventure sports stock photography that I marketed myself as did my 10 worldwide stock agencies and did that quite successfully until 2002. After September 11, 2001, the stock photography market took a tumble and the world was going digital and I really wanted nothing to do with it. It was at that time I decided that I needed to take a break and decide what my next move would be. In 2008, I was “called” back into the photography business but this time I would pursue the fine art market. I had an opportunity to open a small gallery in Scottsdale. I opened and ran Ancient Light Gallery in 2010 and after a successful two-year run I decided I wanted to be more mobile and have more freedom to travel and lead photo workshops. Having a gallery is a huge commitment of time and resources and if you aren't there sales don't happen.

I decided art shows would be my next move so that is what I did. I learned as much as I could about the art show world and it was a pretty big learning curve. Many think it is as easy as setting up a booth and the sales start happening but it is much more involved than that. It has not been an easy road, but nothing in this business is an easy road. It takes hard work, determination, commitment, and lots of long hours but this is what I feel I was born to do so I keep at it show after show.

DAVID BOWMAN: Room & Board (roomandboard.com) sells framed prints of my State Fair series online and in stores. National Geographic Creative (natgeocreative.com) has auctioned my work at Christie's fine art auction house. National Geographic Creative is a stand-alone talent agency within National Geographic and has big plans for the future.

JOHN GRANATA: I think it takes a lot of work and effort that doesn't always equal reward. Artists view reward differently, some see it as dollars and others see it as visibility or recognition. I see it as both. If you produce work that speaks to somebody and they take it home that is an incredible

© Sean Bagshaw

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"If an idea hits me in the gut in the right spot then I pursue it. The market does not come into consideration until the direction of the work is clearly established."

compliment.

ROBIN HILL: Up, down, and up again. I have three branches to my work: architecture, design, and fine art, and the fine art segment of that trio is certainly the most volatile and most difficult to predict. Before 2008, fine art represented 25 to 30 percent of sales income. After the crash of 2008 that literally went to zero. Since then it has been a matter of resurrecting that segment of our business and we are now back to pre-crash sales revenues.

SEAN BAGSHAW: I came into photography as a career around the turn of the 21st century, right as digital photography and photos on the Internet were taking off. My perception is that selling fine art photography has become more challenging since then. Early on I established my business by trying to create images that took advantage of the new digital technology and stood apart from more traditional film styles. I also focused on building a content-rich website that would generate a lot of search engine traffic as well as directly contacting and submitting work to photo buyers, publishers, and art consultants. In recent years I have seen a shift toward social media and photo-sharing websites being the point of entry for buyers to discover my work.

SB: How do you determine your direction for creating new themes?

ROBIN HILL: If an idea hits me in the gut in the right spot then I pursue it. The market does not come into consideration until the direction of the work is clearly established.

SEAN BAGSHAW: As a landscape and

nature photographer my motivation in photography is mostly personal and experience based. I explore landscapes that I find beautiful and inspiring and then simply respond and react to what I see and experience. In that way, the environment is the biggest factor in determining the themes in my work. From the beginning my work has been about communicating a sense of exploration, adventure, beauty, drama, and mystery.

CHEYENNE L ROUSE: My "theme" I guess you could call it is: "Photographing the Legend, the Lore and the Landscapes of the Great American West & Southwest." That tagline keeps me focused on my subject matter. I shoot just about anything

that makes up this unique part of the United States, from rusty trucks to cowboy culture to Native American culture (past and present) to nostalgia to landscapes and more.

DAVID BOWMAN: I follow my obsessions to photograph what truly interests me. And I recently completed a rigorous MFA program, which was a great way to refine my vision—and begin teaching.

JOHN GRANATA: Personally, I do not think about it. Creativity is something I need to leave alone to flourish but at any given moment at least one to two ideas are developing in my head. For the most part it is a long thought process where I have created something many times



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before I physically attempt it. Currently I'm hoping to attempt some work I've been thinking about since 1995. I feel my work is a physical representation of my thoughts and feelings.

SB: Fine art is published as décor, art books, fine art prints—even greeting cards. What kinds of clients do you pursue for business?

DAVID BOWMAN: Although I primarily work as an assignment photographer, I prefer to shoot personal work with large format camera equipment and make photographs with the gallery wall in mind.

JOHN GRANATA: My work is focused on the higher end. To some extent I feel greeting cards, posters, and puzzles are garbage that artists produce to eat but hunger is a strong motivator. I have been fortunate that I haven't had to explore those avenues yet.

ROBIN HILL: Corporate fine art. It is the Holy Grail to be commissioned to do a

signature artwork for a major building.

CHEYENNE L ROUSE: I market my photography to current clients and art show patrons who are looking for unique pieces for their home or office. All of the photographs that I exhibit at my shows are signed and numbered limited editions.

SEAN BAGSHAW: I pursue all of those categories of clients. I have found that with the increase in popularity of photography as a pastime that it has become more challenging to sell fine art prints to individuals. Understandably, many photography enthusiasts these days prefer to take, print, and display their own photographs. However, I know fellow photographers who, with concerted effort, are finding new ways to do well with print sales. Most of my current clients are on the commercial side of things. I sell prints for décor in hotels, hospitals, offices, and restaurants. My images are often used in installations that take advantage of the

new printing technologies, such as canvas, wall murals, backlit wall displays, and window mounts. I also work with clients who use my images in books, greeting cards, calendars, and even puzzles.

SB: What techniques do you think best market your fine art photography?

DAVID BOWMAN: I find that winning contests and being published are great ways to get my work in front of people. Being part of National Geographic Creative also helps, as they have a fine art program for members.

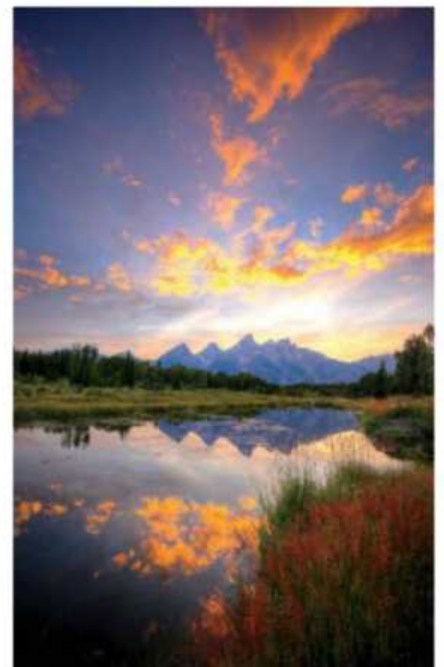
ROBIN HILL: I believe in fostering close relationships with people who both love and buy fine art.

SEAN BAGSHAW: Since fine art sales are just one aspect of my business I don't give it the kind of dedicated marketing attention that I could, or would need to if it was my only income stream. As I mentioned, I am fortunate to have established a respectable Internet footprint. Blogging, podcasting, social media, and contributing to photo-sharing sites are currently the main marketing I do.

CHEYENNE L ROUSE: For me and my business, social media has been the most successful. It drives clients to my art shows and helps build my brand.

JOHN GRANATA: I believe that you have to go to the money. I participate in many art fairs (40+ a year) across the country and I don't pretend to have a high opinion of myself. I need to put my work in front of people who may or may not be ready for an impulse buy.

SB: How would you advise photographers who wish to be represented by a gallery?



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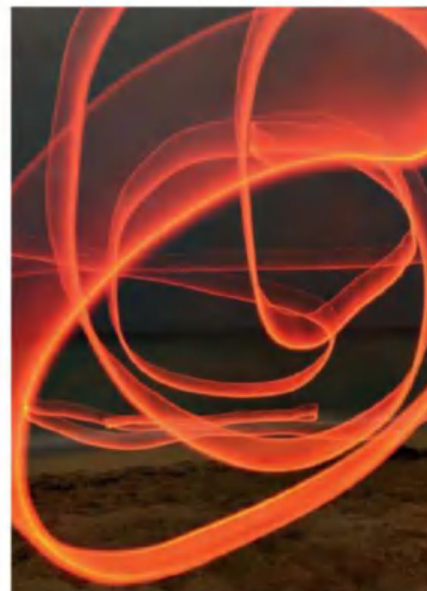
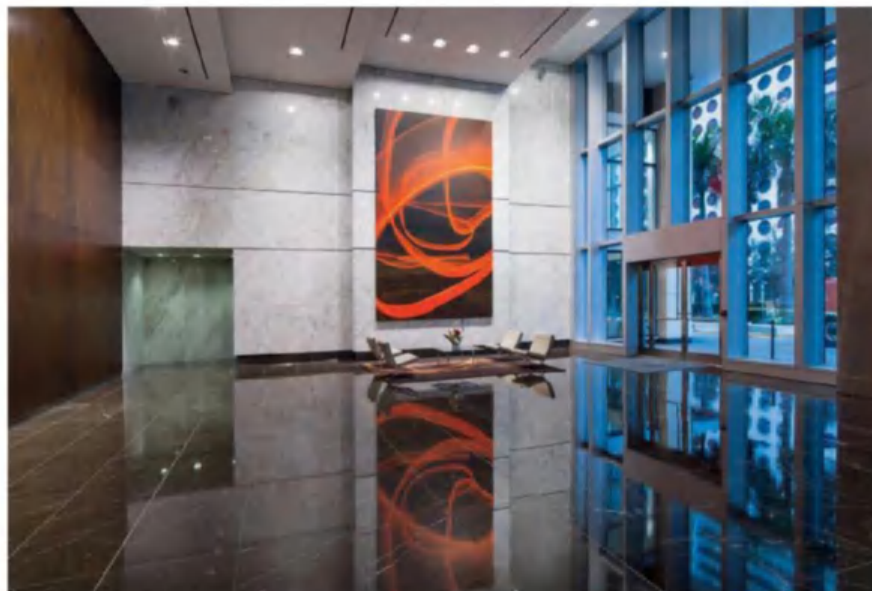


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DAVID BOWMAN: Figure out which galleries represent the kind of work you do, and go to portfolio events. Do everything you can to get your work in front of the right people.

ROBIN HILL: Think about a private dealer as a good alternative.

CHEYENNE L ROUSE: It is very difficult to get represented by a gallery with photography. Unfortunately, many in the fine art world do not consider photography art. Part of the reason I jumped at the opportunity to open my own gallery is because I was tired of hearing galleries say “no” to me—so I did it myself.

JOHN GRANATA: Personally, I have had bad experiences with galleries who want to take advantage of me. I believe that resume or portfolio building experiences are “BS.” You should approach it like dating and test things out before the commitment.

SEAN BAGSHAW: I have had my work represented by several small galleries over the years, and I am currently working with one gallery in the town I live in. I’m sure representation from the right gallery could be lucrative. However, my perception is that it is challenging for smaller local galleries to be successful today. My advice would be to not count on making a living selling fine art photography with representation at one or two small galleries. ■

RESOURCES

SEAN BAGSHAW: outdoorexposurephoto.com

DAVID BOWMAN: bowmanstudio.com

JOHN GRANATA: johngranata.net

ROBIN HILL: sidebyside.photoshelter.com

CHEYENNE L ROUSE: ancientlightphotos.com

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HOW DO YOU TAKE BETTER TRAVEL PHOTOS? SIMPLIFY!

DARYL HAWK'S BACK-TO-BASICS TIPS FOR PHOTO TREKS

By Barry Tanenbaum

MIDWAY IN MY TALK WITH Daryl Hawk about his travel photography, he mentioned that it was relatively easy for him to approach people and get their okays for impromptu portrait sessions. “I’m polite, I know something of their culture, and I spend time with them,” he said. Then he added, “And I speak a universal language.”

I knew his next word would be “photography,” but I was wrong. What he said was, “I smile. If you’re really enjoying what you’re doing, people pick up on it, and that opens more doors than you can imagine.”

I should have known. Hawk has a passion for traveling to remote places, learning firsthand about the people who live there, and documenting the portion of their lives he’s fortunate enough to witness. His joy is almost invariably reciprocated.

Perhaps you won’t be visiting locations as isolated as those he explores, but your enthusiastic appreciation of any destination might be the most important thing you can bring with you to ensure

memorable and meaningful photographs. What’s also important, Hawk maintains, is what you *don’t* bring with you: namely, a whole lot of gear.

He finds that traveling with a back-to-basics kit of camera, lens, and filter means fewer decisions, fewer distractions, and greater concentration on the elements that result in better pictures.

ONLY THE ESSENTIALS

The images in this story were taken on Hawk’s three-week, 3,000-mile journey across South America’s Altiplano plateau and over the Andes mountains. His camera was a Canon EOS 60D, his lens an EF-S 18-135mm f/3.5-5.6 IS zoom, the filter a ProMaster 67mm CPL circular

polarizer. Because he travels far from home to remote locations, of course he carries backup gear: *another* 60D and EF-S 18-135mm. That camera and lens combination provides all the capability and versatility Hawk needs. It also eliminates the need to switch lenses—no small consideration in areas of dust and high winds.

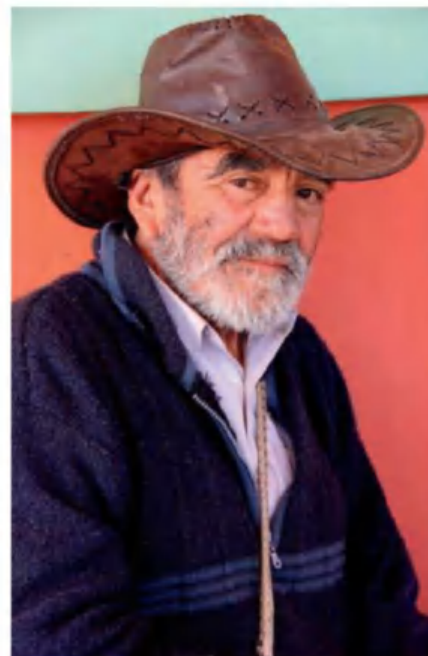
Ten SanDisk 16-gigabyte memory cards stored in ProMaster weatherproof memory card cases, eight batteries for the 60D, a charger, and a set of voltage converters completes his gear. There’s no backup for the files—no laptop, no external hard drive. The cards offer him all the storage he needs, as he shoots high-

▲ Daryl Hawk crossed the Andes from Argentina to Chile at 13,800 feet through the mountain pass at Paso de Jama. For this dramatic photo of a road that’s important to the area and symbolic of his journey, he sought out a vantage point on a high secondary road.

Photos © Daryl Hawk



A Quechua Indian girl in the town of Purmamarca, Argentina. Hawk rarely uses exposure compensation to intensify colors. "If I put myself into areas that have a lot of color, I'll capture it. What I look for is the light on the color. Something can have color, but I'm interested in what the light's doing or is going to do to intensify and call attention to that color."



Salta is considered the capital of the northwest frontier of Argentina, and it's where Hawk spent some time getting to know people, including this gaucho who was sitting at a table in the plaza in the center of town, having a glass of wine.

The Salinas Grandes in Argentina, the third largest salt basin in the world, is a challenging location. "The sun's dangerous at that altitude, so you've got to keep covered up," Hawk says. The circular polarizer darkened the sky and bracketing assured a good exposure of the bright reflective surface. "I spent a lot of time and did a lot of checking of the LCD to be sure I got it."





▲ Salar de Tara lake near the Argentina-Chile border. "Find water and you've found a gold mine of color, design, and detail. Those are the Andes in the distance."



The El Tatio geyser field near San Pedro de Atacama, Chile. "The geysers are most active during morning hours," Hawk says, "so you have to leave early and travel for two hours on dark, rugged roads to get the best photographs. You have to be alert and not get too close to the geysers; you don't know when they're going to go off."

This photo of Laguna Verde, a salt lake in the Chilean Andes, is Hawk's favorite image of the journey. He took his time, wanting to capture every possible view of the scene.

quality JPEGs rather than Raw files. "I pay close attention to what I'm getting as I'm shooting," he says, "and I get good quality from the smaller-size files."

Everything fits in a well-worn EMS backpack that features a zip-off daypack



Argentina's 14-color mountain in the Hornocal range is not widely known, perhaps because it's difficult to reach. Hawk traveled with a driver/guide/translator who had the expertise to handle rough rides over bad roads. "We got there at midday and spent three hours. It was amazing."



An old church in Susques, Argentina, one of the last towns before crossing the Andes into Chile. "I'll shoot some photos with the polarizer, then take it off to check the difference in the results. This was with the filter."

that carries the shooting gear, his passport, memory cards, and batteries. He wears a Weekender Traveler photo vest that holds maps, the polarizing filter, a small tape recorder, pads, and pencils.

You'll note there's no flash unit. "I like the real look of things in natural light," he says, "and one benefit of a digital camera is its ability to shoot in low light and still produce great results."

Another digital benefit he takes advantage of is instant confirmation of results. "I check the camera back nonstop," he says. "I'm in an exotic location, I took the trouble to get here, I probably won't be

coming back, so I make sure I've got the shot. Even if I have to put a jacket over me and the camera to cut the glare, I want the peace of mind of knowing the exposure was right on the money. If it's not, I'll make adjustments until it's right."

PEOPLE IN FOCUS

"I've learned to shoot fast in order to get fleeting moments and expressions," Hawk says of his people photography. "I shoot and check, and if I need to take more time, I'll ask. I won't walk away without trying every way possible to get quality images of the people I'm meeting."

Often he can get the portraits he wants in under 10 minutes. If he's established a relationship, he'll have more time. "I'll learn about a person, hear a story or two. One thing leads to another, and I often find out about a place few others know about."

That's exactly what happened on the South America trip. "I'd done my research—and research is important no matter where you travel. It gives you an idea of what you'll see, what you *should* see, and sometimes the questions you should ask—and I knew that in Purmamarca, Argentina, there's a mountain known as the seven-color mountain. One day I was talking with the man in charge of a small inn in the town of Tilcara. He asked me about my photography and what I'd been photographing."

When Hawk mentioned his interest in the seven-color mountain, the man said he had something better, something the locals knew about: a 14-color mountain. "I thought he was joking. It just happened to have twice as many colors? But he insisted it was real, and said I had to see it. I did, and it was the most incredible experience of any of my journeys. That's what can happen when you take time to talk with people, to learn about them and what they know."

Hawk approaches people with respect and courtesy, and he's not in a hurry. "I don't start firing away," he says. "They see the camera, the photo vest, they know what I'm doing. The fact that I'm there, showing interest in them, and having real knowledge of their lives and culture is why it's rare for me to be turned down when I want to photograph someone."

A SIMPLE PLAN

While he advises serious photographers to have a plan for any trip, he urges them not to over-plan.

"Leave time to roam, to follow whatever interests you, to talk with people you meet, to wait for the best light or wait out bad weather," he says. "It's a mistake to cram too much into a trip—you end up rushing from place to place on a tight schedule. It's better to enjoy what you're seeing, even if it's only part of what's there, than to run around trying to see and shoot it all. You're not out to cover ground, you're out to explore and enjoy."

The best plan, he suggests, is to rely on the basics and let the joy of the journey spark your photography. ■

Visit Daryl Hawk's website, darylhawk.com, to see additional images and learn more about his travels.



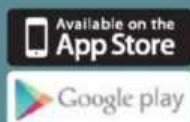
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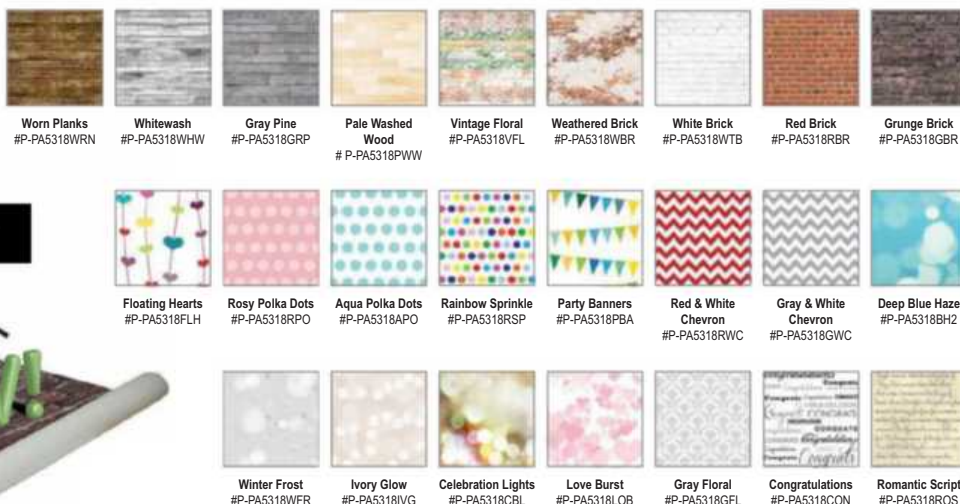
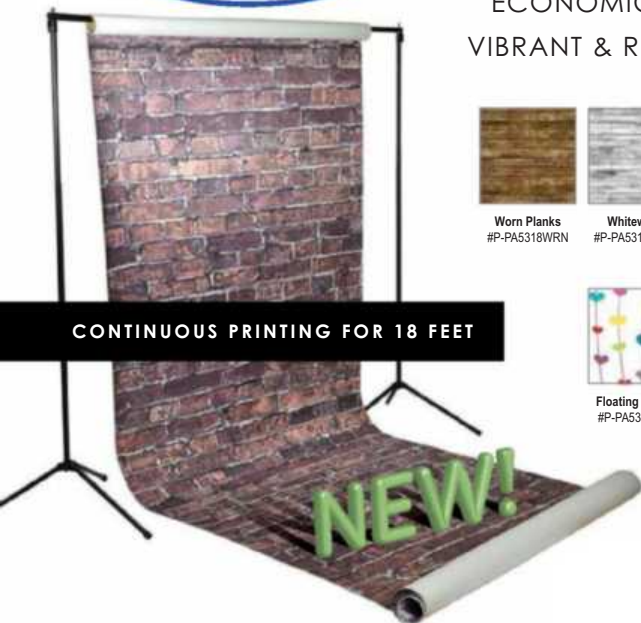
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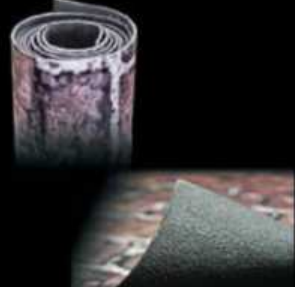


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Monsoon CB104KIT
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Dark/Lt Gray CB114KIT
Chroma Grn/Blue CB116KIT
Cream/White CB150KIT
Light Pink/White CB152KIT
Light Blue/White CB154KIT
Black/White CB112KIT
Dark/Lt Gray CB114KIT
Chroma Grn/Blue CB116KIT
Cream/White CB150KIT
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Washed Muslin	Sky Blue 10'x12' WD5012 10'x24' WD5024	Light Gray 10'x12' WD5112 10'x24' WD5124	Forest Green 10'x12' WD5212 10'x24' WD5224	Brown 10'x12' WD5312 10'x24' WD5324
Retro Muslin	Retro Red 10'x12' RET0112	Retro Pink 10'x12' RET0113	Baby Blue 10'x12' RET0114	Antique Brown 10'x12' RET0115
Hand Painted Muslin	Venus 10'x10' 406026-1010 10'x20' 406026-1020	Verona 10'x10' 406018-1010 10'x20' 406018-1020	Petra 10'x10' 406010-1010 10'x20' 406010-1020	Olympia 10'x10' 406004-1010 10'x20' 406004-1020
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Kits

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VID1024-PAS



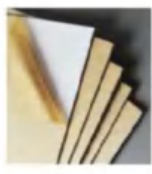
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1. Mailed Outside-County Paid Subscriptions Stated on PS Form 3541	48,636	45,956
2. Mailed In-County Paid Subscriptions Stated on PS Form 3541	0	0
3. Paid Distribution Outside the Mails Including Sales Through Dealers and Carriers, Street Vendors, Counter Sales and Other Paid Distribution Outside USPS	7,172	7,830
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c. Total Paid Distribution	55,807	53,786
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4. Free or Nominal Rate Distribution Outside the Mail	267	0
e. Total Free or Nominal Rate Distribution	1,177	862
f. Total Distribution	56,984	54,648
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AUTUMN COLORS

Shutterbug reader Yvonne Baur captured this colorful image near "The Subway," a uniquely shaped slot canyon in Zion National Park in Utah. "This spot is right before you enter the actual Subway section of the hike and the only water you see is through this tiny crack in the sandstone," Baur says. "Fall, in particular, is a wonderful time for this hike, because all the fallen leaves align along the crack until they are carried away by the current." The image is a four-second exposure shot with a Nikon D610 and a Nikkor 24-70mm f/2.8 lens at 29mm, ISO 100, and f/18. Her other equipment included a Feisol carbon-fiber tripod, cable release, and a Tiffen ND filter. "I am a photography major and in my junior year at Dixie State University here in Utah and primarily focus on landscapes, stock and product photography." See more of Baur's work at yvonnebaurphotography.smugmug.com.

Editor's Note: Every month we will feature an image in *Final Shot* from *Shutterbug's* online Galleries on Shutterbug.com.

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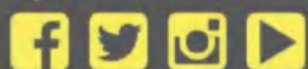
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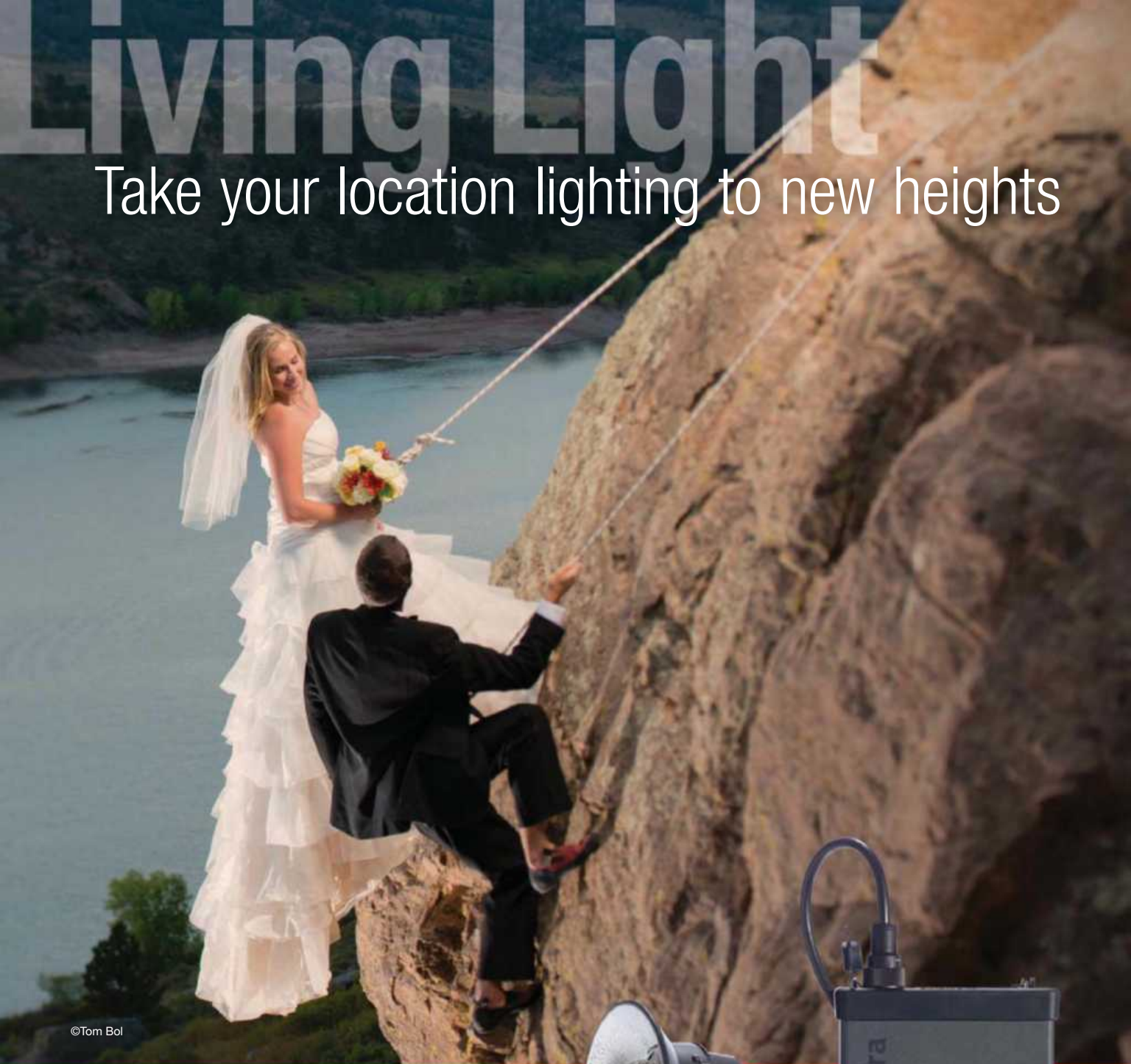
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